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Introducing the UVSS Board (Part 2)

by Robin Platts

This is part two of a semi-regular series designed to introduce you to the UVic Students' Society's board of directors – to find out what they're up to and how they're making good on the promises that got them elected.

This week: Jonas Gifford, Joanna Groves and Amanda Prenger.

Jonas Gifford, director of finance:

In the wake of last October's huge, unexpected UVSS operating loss, Gifford said he would "commit to preventing any future operating deficits while meeting students' priorities" and "ensure that SUB businesses run efficiently and remain affordable for student budgets." Gifford faced an uphill battle but is confident that the SUB is well on the way to recovery.

"Finance committee reviewed the budget and is preparing that for the board later this week or possibly next week," Gifford says. "We're looking right now at a surplus of around $90,000 that's in the budget. That is an aggressive target – a lot of our businesses have very aggressive budgets. We're very confident we're going to run a surplus. The question is how big it's going to be.

"We stopped the bleeding in most of the areas of the SUB where we were seeing problems," Gifford says when asked how a surplus can happen after such a big loss last year. "We have some different controls that we've implemented over the year, to make sure our liquor inventory is under control, and that our food inventory is under control. We've looked at how we staff, we've closed Vertigo; we've looked at a number of different operations and just made sure we're running those operations properly, because it's very easy, in the large operation that we have, to have a small margin which costs you quite a lot."

In his election campaign Gifford also promised to support environmental initiatives.

"We do have a seven-year sustainability plan and we're continuing to look at that," he says, "to make sure that we implement a plan set up two years ago as the plan to make the SUB a more sustainable business and to make this a more sustainable building."

Joanna Groves, director at large:

In her campaign, Groves pledged to build community support for student issues.

"We're working on that through the political action committee," she says.

"I've been working on a UVSS campaign strategy, which is all of our campaigns for the year. And one of those is the coalition work, which involves us going to different coalition groups and making sure that student issues are one of the things that they are talking about. And with other campaigns, some of the focus is on not only membership awareness but also community and public awareness for student issues."

Groves also promised to work towards ensuring that tenant and employee rights are protected.

"It's part of the coalition work that we're doing," she says. "It's all part of the big fight, you know? One of our campaigns is Campaign BC, which is all the different progressive groups around the province getting together and trying to form some sort of real oppositional force – a bit better than just two lonely seats in the legislature. It's definitely an uphill battle."

Amanda Prenger, director at large:

While campaigning last spring, Prenger promised to strengthen the connection between the students and the UVSS.

She is currently focusing on her desire to "establish a better connection with the Family Centre, to connect with more families and student parents on campus, because there isn't really a strong connection."

Like many board members, Prenger pledged to fight tuition increases if elected.

"I would like to see more concentration on our municipal government," she says. "I'm hoping to be more involved with the political action committee. When I first started going to university, I lived in Ontario and the community I was in was devastated because of cuts made by the provincial government. And the municipal government kicked in and covered what the provincial government cut."

Prenger promised to work on the UVSS's food bank and she has recently become the food bank director.

"As food bank director, I go shopping for the food bank," she says. "I rustle up volunteers and try to make people aware that the service is on campus."

Prenger also has several plots at the community gardens on campus, where she grows fresh vegetables for the food bank. That project has presented Prenger with some interesting challenges.

"When I signed up to get a plot, I knew that there was going to be some development around the garden," she says, but she wasn't prepared for a Telus truck driving through her garden to put in a pole.

"They could have avoided it," she says, "but they drove right into a community plot, crushing huge lush zucchini plants with their giant tires. These plants were our top producers, growing some of the biggest zucchini I have ever seen.

"When my boyfriend went to speak to the Telus workers – a huge crumpled plant in his hand – one of the workers laughed and said, 'Look, the squash got squashed.'"

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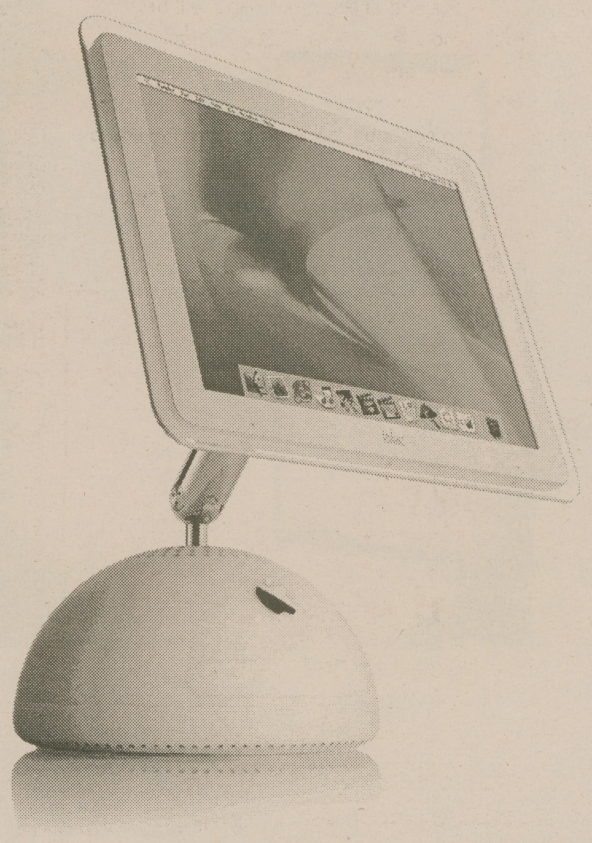

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Kumoniwannasuspendya

SUB party promoter penalized; files union grievance

by John Thompson

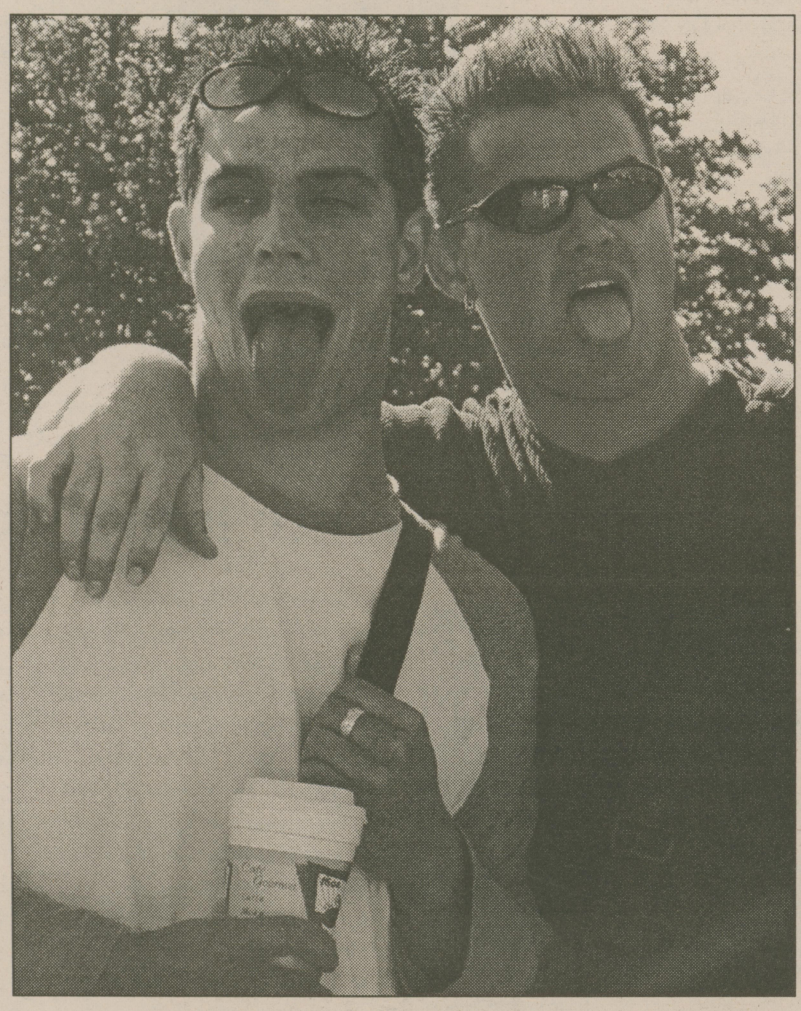

photo by Analisa Blake

Tom Griggs and Tyler Williams, Kumoniwannalaya organisers, have been accused of damaging the student society's relationship with the university.

Tyler Williams feels cheated.

The SUB doorman is one of three students who helped promote the Hawaiian-themed party "Kumoniwannalaya," held in the Student Union Building (SUB) two weekends ago. He expected congratulations for selling the party out, but instead received a two-week suspension from his SUB job because of complaints from campus security and housing.

"We were expecting a thank-you for throwing a good party," he said. "We tried to do something really fucking good for UVic, and we got burned."

Party-goers describe the event as one of the best in recent memory, with many grass skirts and tropical shirts queued outside the building to drink and dance the night away.

Williams said the night was a "glorified house party" with a positive vibe, but university and student officials saw the event differently. They complained that Williams and his crew promoted the party inside residence, drove a jeep inside the quadrangle while shouting over loudspeakers and oversold tickets.

Williams said he still has extra tickets to prove the party wasn't oversold and is filing a union grievance against the UVic Students' Society (UVSS). He argues he was contracted out to promote the party through his own company, rather than working as a SUB employee, so it shouldn't affect his job as a doorman.

Troy Sebastian, chair of the UVSS, said Williams was suspended because his actions were damaging to the society's relationship with the university.

"It's fair to say our relationship with the university, and security and housing, was damaged," Sebastian said. "And we have to work to repair that."

In addition, various constituency groups expressed unease about the event, feeling the party's name and its promotions were in bad taste.

Concerns ranged from the potential of sexual abuse to the promotion of exclusively heterosexual behaviour.

But in a campus often dominated by protests and political agendas, Williams said the party reached out to many students otherwise alienated at UVic. He argues that what the campus is missing is a good party scene and adds that the letters he's received from local businesses and phone calls from students in support speak volumes.

"The whole frat-boy attitude doesn't fly with a lot of people, but if you ask me, we're the silent majority," he said. "This is what a lot of people want at UVic."

The party was an attempt to broaden the SUB's customer base, said general manager Marne Jensen.

But, while SUB businesses like Felicita's are aggressively budgeting for increased sales this year, she said the society won't be throwing any similar parties in the future.

"It was something we tried. We gave them a chance and it isn't something we'll try again because of some of the difficulties," Jensen said.

The SUB's next party will be held at the end of the month and will be modeled after the "SUB Intrigue" party held last year.

Meanwhile, Williams said he plans to continue throwing parties, in venues other than the SUB.

"We're done," Williams said. "We'll do it elsewhere."

Taking back the night

by John Thompson and Suzanne Beaubien

The annual Take Back the Night march adopts an extra role this year in the wake of recent world events.

Indu Vashist, one of the event's organizers, said this year's march will take on the theme of fighting racially-motivated violence as well as violence against women. The idea came during a recent community meeting, when concerns over a rise in racially-motivated harassment arose.

"They all thought it was a great idea and wanted to do it," said Vashist.

She said the United States' recent moves toward a war against Iraq, which she described as implicitly racist, have worsened the situation.

"There's been a lot more racist rhetoric from regular people," she said. "It's permeating down and it's really important to counteract it.

"There's a direct correlation between a lot of this stuff."

The UVSS Women's Centre and the Camosun College Women's Centre are organizing this year's event, which will take place on Sept. 24. The event is for women only, though last year a group of male allies set up a barbeque for marchers at Harris Green on Pandora Ave.

There will be several speakers on women's and transgendered issues, including representatives from both the Prostitute Empowerment and Education Resource Society (PEERS) and the downtown sexual assault centre.

Last year's rally drew over 300 supporters. 2001 was the first year that transgendered people were included in the march, which Eliza Walter, UVic's Women's Centre coordinator, said set the precedent for this year.

"It was a bit of a struggle because traditionally it's been a women-only event," said Walter.

Walter said the event continues to be necessary year after year.

"Unfortunately, we're not in a place where women are safe in society," said Walter. "It's an event that creates visibility for issues that still exist."

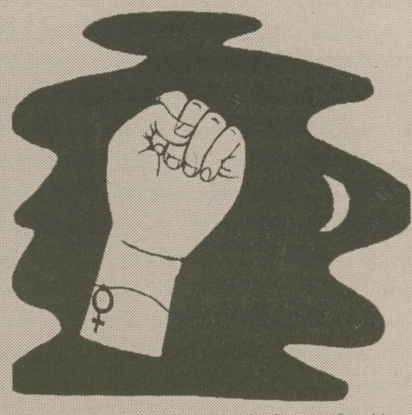

Illustration by Suzanne Beaubien

Vashist agrees. She said violence against women happens every day. "It's not even safe for a lot of people to walk downtown at night."

This year the crowd will march from Centennial Square through the city to the Solstice Cafe at 529 Pandora for speakers, with a focus on hate crimes, and an open mike.

In the past the march hasn't been without conflict. In some cases, men standing near sidewalks heckled the marchers with patriarchal slogans, said Vashist.

"It's a touchy point for women who are survivors of violence," she said.

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University of Victoria
Native Student Union
announces its
Annual General Meeting
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NSU invites members to attend the AGM from 12:00-3:00 pm on Monday, October 7 in the Student Union Building room B028. NSU membership is open to self-identified Aboriginal undergrad, graduate and alumni students at the University of Victoria. NSU's definition of self-identified Aboriginal includes Status, Non-Status, Métis and Inuit.

The agenda includes 2002-2003 budget, elections for NSU Council, and preparations for upcoming events for the year.

For more information contact Wil George at the NSU office by phone at 472-4394 or by e-mail at nsu@uvic.ca or drop by the office in SUB B023.

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Sept 1, 2002 to Sept 30, 2002

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- A letter from the Employer who is providing your Extended Health Plan stating the Name of the Insurance Company and the Policy Number.

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What happens after I Opt Out?
Your health plan fee will be credited to your UVic account

Launch party celebrates 'Yes Makes Sex Hot' postcards

by Shana Heiser

The bass beats blasted, the beer flowed and about 150 partygoers admired floor-to-ceiling size replicas of Yes Makes Sex Hot postcards at Saturday's launch party. UVic's Sexual Assault Centre (OUR SAC) hosted the bash to celebrate the initiation of their new campaign.

The Yes Makes Sex Hot series consists of six postcards, featuring the phrase "Yes Makes Sex Hot – Get Consent!" under photographs showing multiple sex partners, same-sex lovers, gender-ambiguous lovers and heterosexual lovers.

The idea, said OUR SAC co-coordinator Roshni Narain, is to challenge the typical safe-sex campaign.

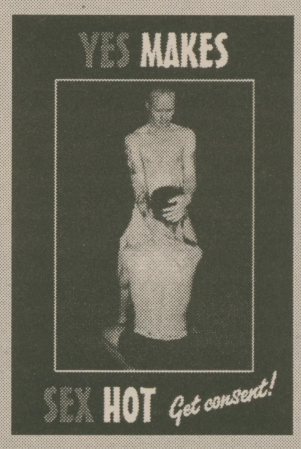
"I thought getting consent and talking about good ways to engage in sex is more realistic than 'No Means No'," said Adam Rudder, one of the postcard models, "because I think people are going to have sex."

The program promotes healthy, consensual sex, added OURSAC co-coordinator Tammie Jeppesen, instead of telling students to avoid sex entirely like the 10-year-old No Means No movement did.

Passers-by at the launch party admired poster-sized reproductions of the postcards and discussed the potentially controversial poses. UVic student and Felicita's bouncer Daniel Marsh said the poses were sensual but not overbearing.

"These are some pretty erotic pictures," Marsh said. "I'll have to take some of these home with me."

However, members of OUR SAC have fielded some negative responses to the postcards. Many people are saying the campaign promotes sex, Jeppesen said, but she emphasized that was the goal: to promote healthy sex.



Photographers Linzy Nelson and Monica Kendel donated their time, as did the Yes Makes Sex Hot models. The models will discuss issues of consent, sexuality and their role in the postcards at an upcoming forum, Narain said.

Members of the UVic community have an opportunity to talk back to the campaign at Thursday's forum, "Talking About Yes Makes Sex Hot," which takes place in the Grad Student Lounge at 7 p.m.

"It will be open for criticism, praise and questions, to see what people's reactions are," Jeppesen said. "It is rather spicy. People aren't used to seeing these kinds of images, especially from a sexual assault centre."

Postcard model Rudder has already been recognized by enthusiastic supporters of the campaign, he said, but being an integral part of this campaign has also taught him more about the current societal position on consent.

"It puts a lot of onus on the woman to say no," he said, "and it has a tendency to construct female sexuality as passive."

After Saturday's positive start to a potentially difficult campaign, members of OUR SAC are prepared to continue distribution and discussion surrounding the soon-to-be famous postcards.

"We just wanted to make these cards known in a big way by celebrating," Jeppesen said.

Take a ride with me: Car Share project pulls bronco into UVic's driveway

by Mark Samcoe

Save your money. Save the planet. The Hybrid is coming.

The Victoria Car Share Co-op wants to bring a combination gas-electric powered Honda Civic, which promises 60-70 per cent cleaner emissions, to campus. All the co-op needs are a few dedicated drivers.

"UVic's an ideal place for students to see the new technology," says Sarah Webb, a fourth-year biology major and environmental studies minor, and current member of the UVic Senate.

The co-op is a non-profit organization whose aim is to reduce the number of single car owners in the city by providing its members with vehicles for shared use.

"It's for people who need the occasional use of a car but don't want to buy one," says Webb. "A car comes with a lot of tags: maintenance, repairs, a large environmental impact. It's stressful."

Webb is part of a core group who came up with the initiative this summer. "It's really cool. This is something that has marketing potential for people who think about the environment on a daily basis."

Membership is open to anyone 21 years of age or older, with a clean driving record; graduated licensing still applies. Individual lifetime memberships cost $400 and group memberships are $700 for up to four people. Fees cover insurance, parking, gas and maintenance. The only additional costs are usage fees, which are, according to Webb, comparable with most rental car companies. Users pay $2/hour and 35 cents per km and there are discounts for trips over 100 km.

There are currently four vehicles in the fleet located in designated locations around the city, including a truck in Fernwood and a van in Cook St. Village. "All the cars are in secure spots," Webb says. "People don't have to worry about walking in a dark parking lot."

photo by Mark Samcoe

Sarah Webb blames it on the rain.

Members are given keys to open bumper lock boxes on each vehicle, from which they obtain the appropriate key for ignition. They have access to all vehicles, including those in a Vancouver co-op, which are available for a variety of trips: a quick jaunt to the grocery store, or a roadtrip up-island. Following use, vehicles are then returned to their parking spots. The automobiles can be reserved 24 hr/day by telephone, with online booking soon to be available.

"It saves so much money," says Eric Kaye, co-op member and chair of the board of directors. And although it makes spontaneous car use difficult, Kaye believes it to be only "a minor drawback."

According to Webb, Cluster and Family housing is a main target. "UVic's an ideal geographic location," she says. The co-op needs a minimum of 12 people at UVic to establish the car as a permanent on-campus fixture. "We're hoping for a lot more," says Kaye. "It's about generating enough share capital to pay for the car."

Webb is optimistic the requirements will be met. She's been busy spreading information about the co-op by word-of-mouth. At Clubs Days over 40 students expressed interest and Webb believes the co-operative has the potential to grow. "It's really exciting," she says. "If we succeed here, hopefully the co-operative will expand."

Webb says the co-op's aim is not to get people to stop driving cars. "There's no goal to eliminate cars," she says. "People will always love their cars. It's to raise awareness. It's an opportunity to get active. The goal is to start sharing."

Car shares are a worldwide initiative, with more than a dozen existing in North America. Cities involved include Boston, San Francisco and Vancouver.

A launch is planned for October. The hybrid car will be on display and there will be a ribbon-cutting ceremony. The car will take up residence shortly thereafter, in parking lot #2 near Campus Security.

For more info: go to http://vvv.com/~carshare

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UVic Graduate Students' Society

Tuesday, October 8, 2002

Annual General Meeting

4pm at the Grad Centre, Room 108

Agenda

1. Report of the GSS Executive Council
2. Presentation and Adoption of 2001-02 Audited Financial Statements
3. Appointment of Auditor 2002-03
4. Financial Update 2002-03
5. Amendments to the Constitution and Bylaws

All graduate students are members and entitled to vote.

GSS
Graduate Students' Society
UNIVERSITY OF VICTORIA

For more information please contact the GSS at 472-5163 or gssmgr@uvic.ca. Copies of the audited financial statements will be available at the GSS general office 7 days prior to the meeting.

Violence erupts at Concordia

Netanyahu speech cancelled, five arrested after chaotic anti-Israel protest

by Holly Beck

MONTREAL (CUP) - Student demonstrations at Concordia on Monday prompted university administrators to cancel an afternoon speech by former Israeli Prime Minister Benjamin Netanyahu.

Hundreds of pro-Palestinian demonstrators surrounded Concordia's Henry F. Hall Building, where Netanyahu was scheduled to speak in front of an invite-only audience. The crowd consisted mainly of Arab and Muslim student activist groups, but also included sympathetic students and Jewish supporters of a Palestinian state. Protestors carried placards and denounced Netanyahu's human rights record against Palestinians.

"The fact that the people he kills are Palestinians doesn't make him 'controversial' or 'interesting,'" yelled Samer Elatrash, Justice and Peace in the Middle East activist, from atop a van to the crowd outside the Hall Building. "A war criminal is a war criminal," he said.

As the scheduled noontime start of Netanyahu's speech drew nearer, militant protestors clashed with the predominantly Jewish crowd entering the Hall Building, allegedly attacking people as they passed by.

"Many people were assaulted, hit, punched, spit at, and kicked," said Yoni Petel, President of Hillel Montreal. Hillel invited Netanyahu to Concordia and issued the invitations to the speech.

The counter-demonstration was organized by Solidarity for Palestinian Human Rights (SPHR) under the umbrella group Montreal Coalition for Peace.

While protest organizers declined to comment on the purpose of the demonstration, participants said they believed the goal was to prevent the speech from taking place.

As tensions outside escalated, protestors gained entrance to the building through a side door and broke down a large wooden barrier on the mezzanine. They then stormed down the escalators and were met at the bottom by police.

When protesters outside shattered a large plate-glass window and began hurling objects at the police inside the lobby, the police responded by firing pepper spray. As the gas filled the lobby, police were met by a shower of wooden furniture and metal chairs thrown by the protesters camped out on the escalators.

After conferring with the Montreal Police, the Royal Canadian Mounted Police, Concordia Security and Netanyahu's private security, the university decided to cancel at roughly 1 p.m.

"We couldn't guarantee the safety of all involved, including Mr. Netanyahu," said Dennis Murphy, Concordia Executive Director of Communications .

Instead, Netanyahu held a press conference at the Ritz Carlton Hotel, just blocks away from the turbulent scene at Concordia.

The former Israeli Prime Minister sharply criticized the Canadian government for failing to provide sufficient security.

"In Israel, we enable free debate and free discussion in conditions of much greater duress," said Netanyahu.

Petel defended Hillel's decision to invite Netanyahu to Concordia.

"At the time, we thought it would be a great chance to have students come and learn from a man with a great wealth of experience," Petel said. "But [protesters] weren't interested in challenging him. They were only interested in preventing him from speaking."

Police arrested five protesters at the scene. Charges ranged from mischief and gathering illegally to resisting arrest and assaulting a police officer.

The Concordia Student Union has confirmed that all five of the arrested protesters were Concordia students, including a member of the student union executive.

Vice President of Campaigns, Aaron Maté, was arrested after he stepped between protesters and police, said student union President Sabine Friesinger. "Video footage shows he was telling people to relax," Friesinger said. "But maybe police felt he was aggravating the situation."

Netanyahu defies critics at Toronto speech

Says terror won't stop in the Middle East until Arafat is gone

by Ian Ferguson

TORONTO (CUP) -- It was the speech Benjamin Netanyahu couldn't give at Concordia University.

In front of a sellout crowd of 2,000, the former Prime Minister of Israel defended his country's war against the Palestinian Authority.

"We have to uproot the terror regimes and plant the seeds of freedom," Netanyahu said. Outside the Toronto Centre for the Performing Arts, a noisy crowd of pro-Palestinian protestors waved flags and chanted slogans. They were stared down by a smaller crowd of pro-Israeli activists.

Many of the protestors were from University of Toronto groups opposed to the Israeli occupation of the West Bank and Gaza.

Netanyahu was scheduled to make a speech at Concordia University in Montreal last Monday, but protests forced the cancellation of the event.

Netanyahu was introduced by Izzy Asper, executive chairman of Canwest Global Communications, the media conglomerate that owns the National Post and Global Television Network. In his remarks, Asper compared the Concordia protestors to the brownshirts, a group of Nazi thugs that accompanied Hitler's rise to power in 1930s Germany.

"Yesterday in Montreal you saw the face of hatred," Asper said. He blamed "left-wing academics and the media" for distorting the Israel-Palestine conflict, saying "in the campuses of Canada and the United States they were fomenting hatred."

Asper received a standing ovation for his remarks. After taking the stage, Netanyahu joked that he expected more demonstrators at the Toronto event.

"I was terribly disappointed to hear that only 250 protestors are here – what happened?"

He said the "violent riot" at Concordia was not because of his ideas, because he "didn't even speak there." Instead, he said the protestors were angry at "Israel just existing."

"What you saw in Montreal was a microcosm, a window into hatred," he added. In his remarks, Netanyahu defined terrorism as the deliberate targeting of civilians in warfare to achieve political goals. He used the analogy of Japanese Kamikaze attacks against U.S. battleships during the Second World War to explain his government's strategy for dealing with Palestinian terror attacks. Sinking the aircraft carriers that launched the Kamikaze planes was the only way to stop the attacks, he reasoned. Defeating Palestinian attacks means targeting the Palestinian Authority, Netanyahu said. "Arafat and all his cronies, they'll have to go down."

Netanyahu compared the history of Israel to the Palestinian struggle for independence. He denied that Jewish underground groups, such as Irgun, ever engaged in terrorist attacks – a common criticism by Palestinian supporters.

"I suppose you can make that argument to people whose historical understanding extends as far as breakfast," Netanyahu said to enthusiastic applause from the crowd.

Instead, Netanyahu said that the Palestinians and their allies among Arab nations had turned to political struggle only after their combined armies were defeated in the Israeli-launched 1967 Six Day War. He said that calling Israelis the "real terrorists" is a "reversal of causality."-

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Editorial

Kumoniwannalaya:

Cleaning up the mess

The grass skirts and spilled alcohol settled to the ground two weeks ago. The Kumoniwannalaya party was over. Before long, the whole thing began to look like a faux-Hawaiian-themed mess. But, honestly, was it such a big shock that it ended in tears?

Members of the student union knew what they were getting into when they agreed to hold the frat-boy-styled party inside their building.

During a board meeting prior to the event, which took place Friday, Sept. 6, student directors agreed it was best to treat students like adults and let them make their own decisions.

But when complaints were made in Kumoniwannalaya's wake, Felicita's bouncer Tyler Williams was the man who took the fall, with a two-week suspension from his job. Maybe suspending Williams was the right thing to do, maybe it wasn't.

We'll reserve judgement on that for now.

However, as one of the self-proclaimed Three Morons behind the event, Williams was given the go-ahead to throw a party – to broaden the SUB to students otherwise alienated by its institutional feel and outspoken politics.

Everyone knew about the party's unsubtle name. Everyone knew that the name, combined with free-flowing booze and condoms, set up an atmosphere that seemed to encourage casual, drunken sex.

Concerns about sexual assault were raised before the party. There have been no official reports of assaults, but then again, many sexual assaults go unreported.

Some felt the organizers were too heterocentric in their approach. The party was certainly heterocentric by its very nature. For days before the party, the organisers patrolled the campus with megaphones, hailing young women, "Hey ladies!" and so on.

But maybe the situation is about more than the alleged irresponsible behaviour on the part of the Three Morons, or the feeling that their employer hung them out to dry after happily cashing in on the event.

The Students' Society is in a difficult situation, balancing its social-justice concerns with entertainment.

The Martlet understands.

Just as the SUB is trying to broaden its clientele, so are we, trying to re-create ourselves with a balance between seriousness and nonsense.

Witness "Baby Fish Mouth," last issue's cover.

This week we considered asking what you thought of Saudi Arabia's about-face for the Middle-East situation, for our On the Spot segment. That idea got voted down and instead we're asking, "I love this song. Who does this song?"

Everyone – even *the Martlet* – likes to have fun.

We were impressed by Williams and the boys' energy when they dropped by the office to tell us about the shindig a couple of weeks back. And we shared others' concerns as more details of the plan came to our attention. Somewhere between the two there must be the proverbial happy medium.

The rifts that exist within our campus's insular community can't be easily mended. The fact is, many students feel alienated by the Student Society's politics. And they should be allowed to have their fun, too, and feel included.

Who knows?

Maybe a greater tolerance towards Morons could be a good thing.

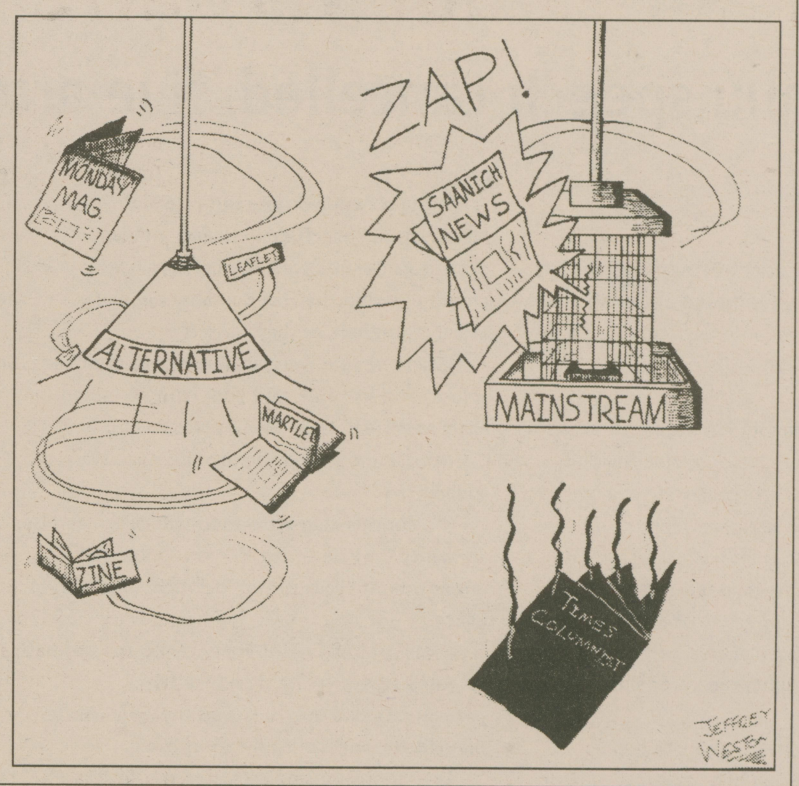
Editorial topics are decided on by staff at editorial meetings. Editorials are written by one or more staff members, and are not necessarily the opinion of all staff members.

Don't like what you read?

Write us, or write *for* us: martlet@uvic.ca

Westoon

by Jeffrey Weston



Soapbox

Fabutan and Frost & Glow

Bar stars runs amok on UVic campus

by Manusha Janakiram

I've only been on campus for about a week and my eyes have been assaulted with nothing but orange skin and yellow hair. The cause? This year there seems to be literally dozens and dozens of girls who are baring more skin.

Whether they should or not is a different story all together. These girls are contributing most, if not all, of their paycheques to an industry that couldn't care less about them or their self-worth.

And why?

To own such practical items as belts that don't hold their pants up, tight pants that don't need belts, purses that couldn't even hold a toothbrush, and cell-phones which may in the long-run be causing cancer.

My bone-to-pick with these girls is simple – why are you dressing like that? You should note that this is NOT a bitchy rhetorical question.

I really want to know, and have come up with a few possible reasons:

1. You are trying to attract someone on campus.

2. You simply cannot find a better way to spend your money.

3. Your friends all dress like that, so how else can you fit in?

4. You just can't come up with an original style of your own and thus have resorted to the Cosmo, MuchMusic-influenced mainstream.

5. You seem to have mistaken UVic for some sleazy bar downtown that I'm sure you got your groove on at last Thursday night.

But these reasons are, for lack of a better word, bullshit.

1. Whoever you do attract by flaunting your cleavage, midriff and bum – no matter how cute you think it is – isn't going to be a person worth spending time with anyway, so why bother? Please remind yourself that you are worth more than being eye-candy to every passerby – be it the guy you're trying to impress, your over-the-hill professor, or the creepy guy in your classes. Simply, you're putting on a free show and everyone is watching.

2. If this is your reason, you haven't looked very hard at all. Consider the total cost of the outfit that you are wearing right now, and then remind yourself of all the people in the world who don't have enough money to eat, let alone buy clothes, shoes, purses and "cute" accessories.

3. Ah, peer pressure, but aren't your friends doing it because you are? And if your friends stop being friends with you because of something as lame as appearance, who needs them?

4. Stop and think of what these companies are doing. It's called marketing, and businesses are alive and well because shoppers like you fall for their traps (commercials and magazine ads) and start to believe that you really need this product and that you cannot make do without it. What you all need to do is realize that you're working some shitty part-time job just to make some CEO even richer than he already is. Why waste your money?

5. How many times have you heard a bar downtown being referred to as a "meat market"? And let's not forget the actual reason for university which is . . . oh, that's right – education.

Most importantly of all, do not mistake me for anything more than I have stated here. If you like what you wear and you feel good in what you wear – then wear it.

Just consider your reasons and if they don't lead to pleasing yourself, you need to dump your old look, your old friends and your old boyfriend.

Celebrity Letter

Okay, so maybe some people aren't getting it

I'm writing this email with regard to the review of my album *Power Is Mindful Peace,* written by Suzanne Beaubien.

First off, I want to thank you for having taken the time to write such a detailed review of my album, even if it is completely negative. However, I wanted to point out some details that were in error and/or misleading in the article.

The second song did not feature a cameo. It was not a bunny singing a song, it was an eight-year old child (boy, not girl, nor my sister) whose whole inclusion in the song was to bolster the central theme of how the world seemed so much simpler and innocent as a child.

Power Is Mindful Peace is my debut album – not my second release. And the songs appear in chronological order by the date of being written. So the first song is my oldest; the last song is my newest. Very few people start out perfect, so this ordering was chosen to demonstrate my growth and vast improvement as an artist over the two years I put into making this album.

As well, I chose this ordering because I like to leave the best for last. It was a risky choice because those who judge an album based on the first four songs probably will share your view. It really is too bad you never made it past track four (of sixteen) – you don't know what you're missing.

The video for "Tha PIMP-T Theme" did so well that it pushed the song to be a top-five nominee for best hip hop recording at the 2000 Urban Music Association of Canada (I lost to Choclair). The reason the video was rejected by MuchMusic was due to poor video quality. We were quite aware that it would likely be rejected by Much but felt there was nothing to lose in trying. The review stated that "MuchMusic has deemed it unfit for their viewing audience." However, to quote Craig Halkett of MuchMusic, the rejection "had nothing to do with the content".

As well, you do not understand the concept behind the album. The review states "PIMP-T says the first half of the album is a parody of hip hop and its preoccupation with money, violence and women. The second half, he says, speaks of his personal manifesto." All of these "PIMP-T says" statements represent indirect, out-of-context references to misunderstood material. It is true that the overall PIMP-T concept is centred around the two above-mentioned themes. However, the album itself is not divided into halves. Six of the sixteen songs are poking fun at the current state of hip hop. The remaining ten have conscious messages. The themes are all interspersed throughout the album, based on the ordering mentioned about (chronological).

The review states that I rap about "petty crime", with an implied negative connotation. Upon listening to the actual LYRICS in the song, one would easily recognize that it portrays the story of an innocent child being falsely accused of a petty crime (shoplifting) and the progression of thoughts and realizations by this child.

Ms. Beaubien, it is quite apparent that you stretched your exaggerations to great length to provide such a negative review. I also realize that regardless of the falsities that lie within your review, you have already made up your mind about my album – which obviously directly correlates to my ability as a music artist. I respect your view of my album. I am not expecting an apology, your respect or anything along those lines. I just felt it necessary to point out the errors in your review.

Troy Neilson a.k.a. PIMP-T

[2002/2003]

martlet
UVIC'S STUDENT PAPER

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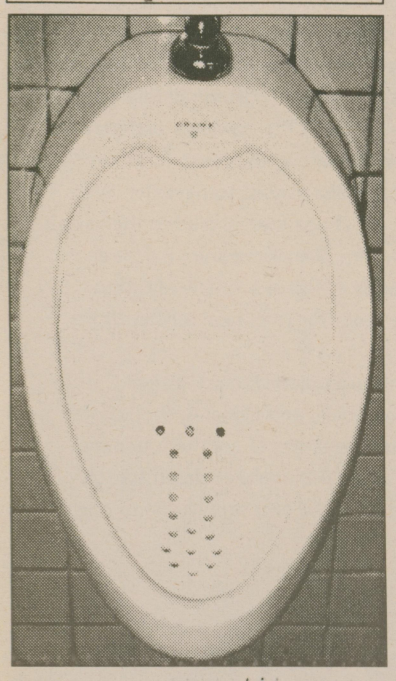
[guess what this is? that's right. **more empty space**. it could be filled with names, **your** name for example. why not come down and **get involved?** your name in lights? well, *not really, no.* but we still want to meet you.]



Soapbox

Students suffer needless transit cuts

by Rob Fleming

In May 2002 North America's leading bus and rail transit magazine *Metro* cited Victoria's BC Transit system in its top ten "Most Improved Transit Agencies." *Metro* magazine was right to applaud BC Transit for smart choices on new vehicle fleet investment (new double-deckers and smaller more-efficient buses).

However, UVic and Camosun students and the bus-riding public can be forgiven for asking BC Transit tough questions, such as what is happening to bus service?

Audible complaints due to deteriorating bus service are being received from students and members of the public.

The problem is quite simple.

There aren't enough buses on the road today and transit riders are waiting longer to get from point A to point B. Because it has gone largely unreported in the media, the public isn't receiving the facts about declining service levels in our region's bus service. September's acute transit frustrations result from decisions to reduce route service and cancel scheduled service expansion made by the Transit Commission this past year.

The first signal that the Transit Commission was uninterested in expanding the bus system came last October, when they abandoned the previously adopted five-year plan of service improvements. Since then the Transit Commission has voted in favour of unprecedented cuts to operating hours and routes. The original service plan projected increases to service hours and route coverage by a modest three per cent per year (15 per cent service increase over five years). The Commission's new plan aims for a net reduction of almost seven per cent or 52,000 fewer service hours per year by 2004, less service than what was provided in 1996.

Since his appointment by the Campbell government last fall, Transit Commission Chair David McLean has already approved cuts of over 20,000 hours in the past 12 months. The Commission hopes that increased capacity (bigger buses) will keep ridership levels stable and compensate for less transit vehicles on the road.

But larger capacity won't address the real and long-standing grievances that Transit customers already have about the lack of night service, bus infrequency, poor crosstown connections and sparse service to the Saanich Peninsula and Western Communities.

In the context of a shrinking service plan, these issues will only be exacerbated.

There are already negative signs resulting from service cuts. Reduced frequency of bus service appears to have lead to longer waits at bus stops, less comfortable rides on standing-only buses and greater stress on transit operators to meet time targets. Longer waits in the outdoors are particularly hard on seniors and the disabled during the rainy seasons.

There is a real risk that over time public perception will change and view transit service as unreliable, infrequent and inconvenient. In that scenario, Victoria citizens may respond by changing commuting habits away from transit and toward the automobile.

How can we get back on track and improve bus service for the region?

An easy and relatively painless remedy is at hand. Raising the local gas tax by a penny would yield an extra $3 million per year for BC Transit to improve and expand service levels.

That penny would go largely unnoticed by gas consumers and would save tax dollars allocated for roadways elsewhere in the system.

There is a bigger picture that must be considered when discussing BC Transit's ability to retain and attract new riders.

Without good transit service in the future our region won't be able to meet the planning goals of the CRD Regional Growth Strategy or to avoid the negative consequences of suburban sprawl and roadway congestion. Nor will we contribute to Canada's commitment to the Kyoto accord on climate change.

Rob Fleming was chairperson of the UVSS in 1998 when the U-Pass was introduced and is currently a city councillor in Victoria. Fleming served on the Transit Commission in 2000-01.

Ask for letters and ye shall receive

Not so fast, cynics
Critics of the US "War on Terror", *the Martlet* included, seem to be of the opinion that US foreign policy is the sole reason the WTC bombings happened last year, that the US has been going around on a moral tirade trying to make the world more American. That suggests that the US basically created Osama Bin Laden and that, moreover, the Americans got what they deserved. This is, I fear, a gross over-simplification. Yes, the U.S. did supply bin Laden and the Mujahedeen with weapons to fight the Soviets, but there is a subtle difference between that and creating him.

The sad fact is that fanatics like Bin Laden simply exist and will always be around. No war on terrorism will fix that; fanaticism is an element of our society. It is true that US foreign policy gave Bin Laden a target and something to hate, but it is completely untrue that the US can be blamed for him being around.

John Lindner

No such thing as unconditional love
Sorry, I do not love *the Martlet*. I do not love *the Martlet* because it is a "self-righteous leftie rag." I do not love *the Martlet* because every year it isn't revamped, reworked, or reborn into a "new entity," but remains chock full of "pro-green, anti-everything else" feature articles, biased news stories and cartoons pointing out all the ways Gordon Campbell (for now) has let us down. I do not love *the Martlet* because it also is, despite claiming to be a student paper, little more than a tool of the UVSS to promote its ideas and pass them off as those of the student majority. Love? Not from me, folks.

But, for all that, I do not hate *The Martlet* either. If I hated this paper I wouldn't pick it up every week, read it, and, on occasion, write in. So when an article angers me and I throw *the Martlet* into the trash (without recycling!!!), don't think it's because of hate. But just don't ask me to love you, either.

Mutual toleration, if that's okay with you, is about as good as it's going to get.

David Webb

Amnesty International goes big
I am writing to express Amnesty International's concerns with respect to the provincial government's intentions to amend the BC Human Rights Code, eliminating the Human Rights Commission. It is our view that the proposed changes will weaken human rights promotion and protection in British Columbia.

We are concerned that eliminating the Commission, while retaining the Human Rights Tribunal, may limit the degree to which British Columbians are successfully able to pursue complaints asserting violations of their basic rights. Through its referral decisions the omission limits access to the Tribunal at present but also plays an important role in assisting complainants, including by means of its investigative powers. In Amnesty International's experience worldwide, it is vitally important that there be an independent body able to play that role.

We are also concerned that eliminating the Commission will limit the degree to which the Tribunal is able to identify and examine cases which may involve wider patterns of violations. The current power of the deputy chief commissioner (whose office would no longer exist) to file systemic complaints, for example, is one which, if properly utilized, can assist in addressing the root causes of violations rather than solely treating individual cases in isolation.

Finally, the Commission plays an important role in providing human rights education in British Columbia. To abolish the Commission takes away from British Columbians a public institution, established clearly by legislative authority, with the mandate to promote human rights in the province.

Don Wright
Amnesty International Canada

***The Martlet* makes good bedding**
I love *the Martlet*. If I was homeless, I would use *the Martlet* as my bed and blanket. Ok, that was inappropriate, but you get the idea; I like the cut of your jib.

You said you wanted to hear it, you got it.

Most importantly, no news is usually good news. If no one writes, no one has a problem. Most people are pretty laid back here at UVic, or no one reads *the Martlet*, which can't be true, 'cuz how else do they get scattered all over the place?

Not entropy. I think the reason you don't get a lot of engineers is that they are like me and have little or no creativity. I think of something original maybe twice a week. My brother (to whom I am related) took an aptitude test in grade seven. He scored 91 per cent on the intelligence and 34 per cent on the "creativity." I'm not sure how creativity is measured.

But the point is, I (like my brother and former-engineer father) am not very creative. We are also bad at writing. As you can see from this letter.

This is also why I haven't mosied on down to SUB BO11, except to pick up a back-copy of *the Mullet*, which was one of funniest things I've ever lined my bird's cage with. I did read it first, it was positively BRIMMING with hilarity.

I'm not being sarcastic. I really did like it!

I just read Mr. Battle's letter or whatever it is. Here's your letter (the whole thing, not just this last part). Wouldn't mind a third kidney. I also look dumb in a cowboy hat. My employer makes us dress up at work on halloween, and I, the only male at my job, had to be a cowboy.

How demeaning. Is that legal? That's ok, my boss was demoted and had to be retrained by someone she hired 10 years ago.

How demeaning.

I don't think your name is funny. Gibbs is worse, I took some abuse when we read *In the Heat of the Night* in grade nine and everyone (by everyone, I mean Zoltan and someone else) kept saying "They call me MR. GIBBS!" Coulda been waaaay worse.

I guess I was lucky.

Anywho, *Martlet* good, people who don't like *Martlet*, need to take the pole out of their ass. I knew a guy who stuck a flag up his ass. His name was Francis. He was kind of (very) racist (not cool).

By the way, that Madison Bell thing sounds A LOT like the storyline of that movie *Swimfan*. Doin' it in the pool, panties in the truck.

Anywho, *Martlet* good, keep em comin'.

Michael Gibbs

[*Editor's Note:* Very astute, Mr. Gibbs. Very astute indeed.]

Please, don't wreck the game
I think it's about time someone mentioned something about those anonymous flying discs around campus. Because now I know what the fuck struck me on the back of my head when I was walking across campus one night!

It's great that these "Golfers" are making "UVic a safer place after dark." Because when I picked that disc up after it hit me, I was kindly instructed by the nice man, to "NOT PICK IT UP, YOU'LL WRECK THE GAME!"

With the increasing popularity of the sport, I look forward to dodging more and more flying objects, when my night class gets out.

Mitch Summers

Word association and world politics
This morning I woke up early and listened to Bush's speech. There was nothing new there, just the same old rhetoric.

His speech made a lot more sense when I replaced the name "Saddam" with "Bush" when he was speaking about the threat to the world's security and stability, and "Iraq" with "Israel" when it came to defying the UN resolutions and threatening its neighbours.

Tirdad Shirvani

Latrinalia: Exposing UVic's

by Sarah Petrescu

Squat, bent and peeing, I am face-to-wall with the pen-scratched artistry of my peers.

The subject of my attention is a hurriedly drawn portrait of a woman. She is naked and spread-eagled. Below her is written, "I'm so horny." Added in various other mediums of ball-point pen is "me too," "GET FUCKED!" and "I'm so lonely."

I wonder, as paleolithic cavemen stumbled upon pictographs of their peers on the walls of Lascaux, did they think, "Who writes this crap?"

Latrinalia. The formal term for bathroom graffiti.

Anthropologist Alan Dundes coined the term in 1975, with his article "Here I Sit: A Study of American Latrinalia," as an alternative to the less-refined "shithouse graffiti." Dundes, renowned for spearheading holistic anthropological methods (even the dirty ones), chastises his colleagues for paying no heed to the sociological goldmine of bathroom writings.

Dundes recognizes that, in North American culture, anything that leaves an orifice of the human body is perceived as "dirty" and, therefore, taboo. However, he vehemently insists that dirt, as a concept, is a part of culture and falls into the providence of the cultural anthropologist. In a rare moment of poetic introspection, Dundes says, "Man, not nature, makes dirt and one can say that dirt, like beauty, lies in the eyes of the beholder."

It would be a stretch to convince most people that anything bathroom-related could be described as beautiful – be it number one, number two, or the thoughts on the walls. However, like Dundes says, the revelatory aspects of bathroom practices have been virtually untouched.

Bathrooms are, in essence, one of the only places where complete human exposure and secretion are sanctified. They are the one place where we all stink. Therefore, it makes complete sense that most bathroom graffiti is vulgar, ignorant, and even hateful.

Bathroom graffiti is defecation of thought.

Consider much of the graffiti found in the washrooms at UVic. Most of it expresses sentiments, both political and personal, seldom heard in the public domain. For example, in both the men's and women's washrooms, homophobic remarks figure significantly. For a university so abundant with campaigns to ensure political correctness and unprejudiced behaviour, UVic's bathroom graffiti may be seen as a serious backlash.

Interestingly, the dominant themes differ greatly. In the women's washrooms, self-degradation and attacks on other women are prominent. For example, on the back of one stall door someone has written:

Filthy Dirty Sluts
USE this Stall
Try to be cleaner eh!

Underneath, someone replies:
I don't see how calling a woman a filthy dirty slut respects them!

On the walls of another stall, someone has invoked an atmosphere of ambivalent contemplation. Here follows the stall's graffiti in its entirety:

I'm so bored, I'm sober.
We were all sick and drinking about it.
You ever get the feeling you woke up on the wrong side of reality?
(added) *all day, today*
(added) *everyday*
The porch, a joy, a squeal, last kiss. My right eye touch

My personal favourite piece of latrinalia is on the bac
A wing women's washroom. It reads:
YOU ARE ALONE RANGER

Each night the university's trusty janitors attempt to
and comments are added:
I am
We all are… so, are we?

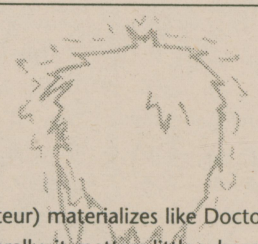
The men's washrooms are not so tame, and the subj
tion of the washroom. The men's washrooms in the libr
mostly sexual graffiti. Unlike the women's washrooms, t
response. The following exchange comes from the libra
How many times a day do you jerk off?
Once
5 times
1 to 3 times
Right Now
I have sex, too bad for you guys
I've seen your mom. I'd rather jerk-off five times.

One commonality between the genders is the use of
and women's washrooms, political rants are significant
the following dialogue in the University Centre women'
Democracy doesn't get you the government that you w
deserve.
I voted - did you?
Yeah and I still got Gordon Campbell
Power to the people
I didn't vote Liberal... Did You?
No, but have you met anyone who'll admit they did?
Yes - and is she embarrassed!!

In the men's washrooms the comments are more cur
A Pig is a Pig / Off the Pig!
Fuck Nazis
USA: Terrorism (ie. The Bully's Way)
And Death to Anti-Semetic Homophobes too!

As painful as it may be to admit, bathroom graffiti is
it is as valid a social manifestation of its time and place
world.

When people indulge in bathroom graffiti, they divul
Yet this graffiti does not openly break acceptable social
which it is created is taboo. There is no etiquette to latri
want to regulate it?



Don't

by Leigh Phillips

Noam Chomsky posits that children have an innate capacity to learn language. This ability is "hard-wired" into us, says Chomsky, much as microwave ovens are pre-designed to carbonize a minimum of a fifth of every bag of microwaveable popcorn.

However, the esteemed professor has yet to explain boys' instinctive understanding of which urinal to use in a multi-urinal situation. At no point do daddies, mommies or physical education teachers sit little boys down to explain, for example, that in a completely vacant three-urinal washroom one never ever pees in the middle urinal.

Somehow they just know it is not done.

The examination of this intuitive comprehension is perhaps best left for more scholarly minded individuals than this humble reporter.

What matters today, as trans-gender warriors at Simon Fraser University challenge the presumed segregation of men's and women's washrooming activities, is the public delineation of these inherent conventions of lavatorial positioning. If women, and men born as women, are to begin using the gentlemen's water closet, then, lest riotous disorder break out (amidst the plumbing and the hand-dryers) between boys and the uninitiated everyone else, it is best that all are now told of this ancient unspoken code.

Thus here, for the first time ever, without fear of retribution for breaking the covenant of the Secret Brotherhood of the Patriarchy, do we expose and explain the Rules of Urinal Etiquette.

Urinal Etiquette – primarily the manner of choosing the correct urinal, but also the accompanying protocol of placement of gaze and appropriate conversation – is not so arcane as, say, port etiquette. Neither is it as worryingly attended with regional differentiation as table manners.

Like the rules of chess or whist, it is simplicity itself in its underlying logic: the aim at all times is to maximize the distance – physically, verbally and emotionally – between oneself and any other co-urinators. Only in the seemingly infinite number of variations does it get complicated.

Let us then, in the fashion of Maria Von Trapp, start at the very beginning. Speaking while urinating, though not forbidden, is frowned upon unless one is with a friend. But even then it must be done in hyperbolically jocular fashion. It need not be mentioned that the urinal area is not a place to strike up conversations with strangers. (Except, of course, when it is.)

Stare straight ahead at all times.

Moving onto location: with the single-urinal washroom, there is obviously only one possible choice of where to stand. But as soon as we add a second porcelain uric receptacle, uncertainty (for the amateur) materializes like Doctor Who's Tardis. Generally, it matters little where one stands in the two-urinal convenience, as the second gentleman to enter has no option of where to stand. But strictly speaking, the proper position is the urinal furthest from the door. The reasoning being that until the second gentleman arrives, one must maintain aforementioned maximum distance from the inhabitants of the room, restaurant, service station or dentist's office beyond the door (See fig. 1).

Once the first urinal is occupied, the gentleman who subsequently needs to wee-wee is reduced to the same Hobson's Choice of the single-urinal washroom. (Of course, if the gentleman in question is prone to stage fright, there is always the stall. N.B. Possible use of stalls is applicable for all following examples, but is certainly the coward's preference.)

The three-urinal lavatory, the most common of restroom designs, is also easiest to navigate. With reference to fig. 2, we see that, similar to the vacant two-urinal washroom, it makes minimal difference whether one stands at Urinal A or Urinal C. But, again, one should opt for the urinal furthest from the door.

If someone has occupied Urinal A, Urinal C is the only appropriate choice; and Urinal A, should, vice versa, Urinal C be the target of another's urinary parabola (fig. 3). Urinal B in either circumstance, of course, is verboten. Why? Not simply due to one's

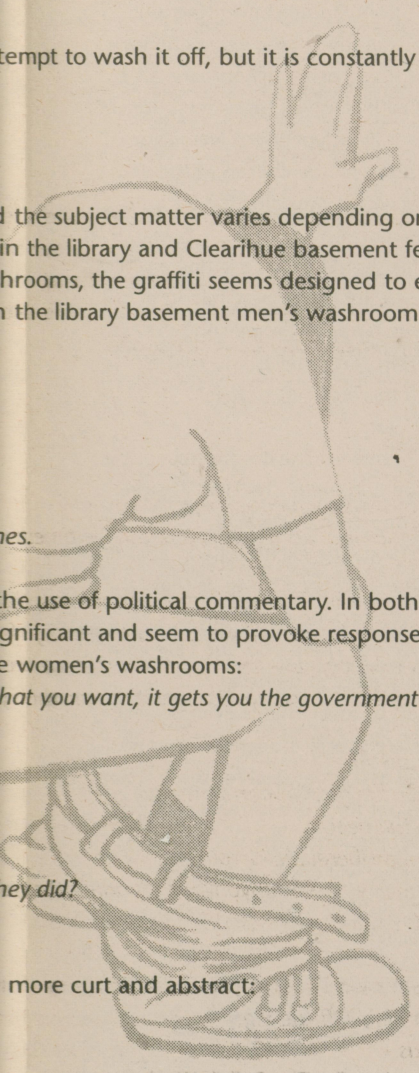
...'s Shithouse Poetry

...eye touched by rain from this.

...n the back door of the first stall in the Clearihue

...tempt to wash it off, but it is constantly restored

...d the subject matter varies depending on the loca-
...in the library and Clearihue basement feature
...hrooms, the graffiti seems designed to elicit
...n the library basement men's washroom:



...nes.

...the use of political commentary. In both men's
...gnificant and seem to provoke response. Consider
...e women's washrooms:
...*hat you want, it gets you the government you*

...*ney did?*

... more curt and abstract:

... graffiti is an expression of the people. As a result,
...nd place as the expressive works in the "outside"

...they divulge private thoughts in a public realm.
...ble social behaviour because the very space in
...tte to latrinalia and, if there was, who would

Nevertheless, it is not acceptable to condone latrinalia once outside the latrine.

For instance, take into account my research for this article. I attempted to formally find sources that might be able to enlighten me on the social phenomena of latrinalia: anthropologists and custodians. E-mails were sent and phone calls were made, but no response. So I resorted to sheer confrontation in the halls. Did anyone want to talk about bathroom graffiti? Only if I promised not to print any names.

Then there was the janitor whom I apprehended in the hallway. A no-nonsense sort of fellow, he viewed my questions with considerable inquiry, or maybe just distaste. Our conversation went as follows:

ME: Hi. I'm writing an article on bathroom graffiti. Can I ask you a few questions?
HIM: (*leery, a moment of silence*). OK, but I'm working.
ME: That's OK, I'll come with you while you work.
(*First stop, men's washroom. Score!*)
ME: So, do you encounter a lot of graffiti in the school washrooms?
HIM: Yes. Everyday. Lots.
ME: What is it generally like?
HIM: (*getting annoyed*) I don't know. I don't read it. (*Sure...*) I just wash it off.

End of conversation.

In general, I've discovered that people who write on bathroom walls are thought of as stupid or perverted losers who enjoy defacing public property and forcing us to read their mindless jargon. People don't want to talk about them because, A) They don't think it's worth it, or, B) They are one of them.

Yet, with those few folks willing to talk about latrinalia, an interesting trend is revealed. When asked what bathroom graffiti people remember reading, many respond with rhymes or sayings that they had seen often and that their friends had also encountered in various places.

There were, of course, the usual one-liners like, "For a good time, call so-and-so," or "Bobbie Sue loves Billie Joe 4ever."

However, the most interesting recollections were the proverbial sayings. Female students recalled these: "If you love your man, show some class / Don't write his name where you wipe your ass!" and "If you sprinkle while you tinkle, be a sweetie and wipe the seatie."

Male students also remembered common sayings: "No matter how much you shake or dance, the last drop goes down your pants," or, "This is a teepee, for you to peepee / Not a wigwam, to beat your tom-tom."

Consequently, the evident sharing and passing down of such latrinalia confirms its status as a form of folklore. Similar to jokes and riddles, common sayings shared and transmitted on bathroom walls take on a life of their own. Their origins are almost always unknown, yet they tap into a familiar understanding for people and are thus remembered and passed on.

Latrinalia may be gross, rude and the lowliest form of human expression. But, its sociological significance cannot be denied. It is the underbelly of our society; our inevitable dark side that, although uncomfortable, shows something inside of us that wants to get out.

And maybe, as the body needs to physically excrete to remain healthy, so does the mind.

Perhaps the purging of our most detestable thoughts is just a natural process of cleansing and really doesn't have any meaning to our true selves. These are all valid issues that, if discussed, might reveal a great deal about the human psyche and contemporary concerns.

Sarah Petrescu is a latrinophile. She is a self-described 'connoisseur of shithouse poetry.'

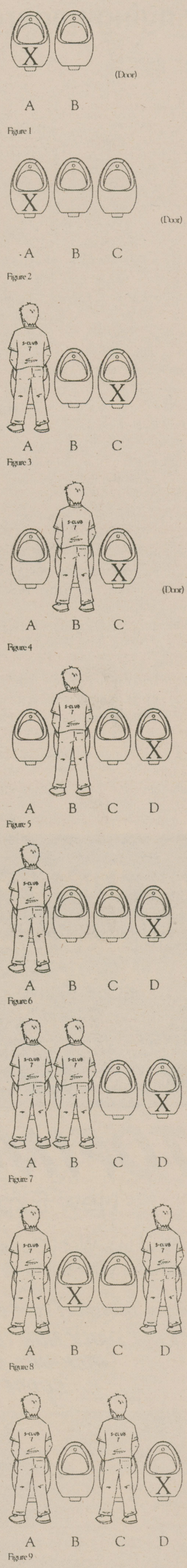


Figure 1
Figure 2
Figure 3
Figure 4
Figure 5
Figure 6
Figure 7
Figure 8
Figure 9

Illustrations by Leigh Phillips

...n't Stand So Close To Me

desire for maximal distance from the imagined pissing colleague, but also out of respect for said colleague's own identical wish.

In an otherwise-empty elevator, would one stand immediately next to someone? Plainly, no. Now imagine that in said elevator, the first occupant's fly is unzipped, penis exhibited according to custom. If one had to exhibit one's own penis in the same elevator, would one do so immediately beside the first occupant? Again, the answer is obvious. It follows then that neither would one do so anywhere else one commonly produces the little general, *exempli gratia*, a public toilet.

Should someone transgress this most elementary requirement or be left in the middle piddle position after two other gentlemen to his left and right had exited the urinal area, what is the correct procedure? Difficult though this may seem to the novice – and, truth be told, even the grandmaster will, however momentarily, pause as he considers his options – there are two possibilities.

The path of least resistance is to use the aforementioned stalls, but not in this direction lies glory. (Except if there is a hole – but that, grasshopper, is a glory of a very different sort.) Nay, as even that gutless choice may be blocked should all the stalls be inhabited, once more we must look to the door. The urinal furthest from the exit is the best selection (fig. 4).

The procedure in the four-urinal bog follows the same logic. If a gentleman is at Urinal B (see fig. 5), Urinal D is the appropriate choice, allowing one urinal-length between the current pee-er and oneself. In the reverse situation – with Urinal C occupied – it is the mirror image – Urinal A – for which one should aim.

One might think that were Urinal A (or conversely, D) taken, Urinal C or D (and in the converse – A or B) would be equally suitable, as both leave at least one urinal-length between oneself and the other gentleman. This is a forgivably false assumption.

Remember: at all times seek maximal distance. One urinal-length is sufficient, and Urinal C, were it chosen, would not cause much discomfort to the first gentleman, but Urinal D – as it offers a double-urinal-length – is preferred (fig. 6).

Two gentlemen are at Urinals A and B (fig. 7). Perhaps they had not finished their respective slashes after two other gentlemen formerly of Urinals C and D had completed theirs, and are, therefore, stranded. Perhaps they are both very good friends. Urinal D – again due to the imperative of maximal distance – is the best pick. Unless, of course, one is also a very good friend of the first two very good friends.

Urinals A and D are occupied (fig. 8). B or C will suffice, but if the door is furthest from B, then B is superior. However, should A and C be occupied, counter-intuitively, Urinal D should be favoured (fig. 9). Why? To allow the gentlemen of Urinals A and C the continued enjoyment of a urinal-length between them, even as one is denied such pleasure oneself. Were one to occupy Urinal B in such a situation while Urinal D remained vacant, one would receive odd looks from the other two gentlemen.

Avoid odd looks at all times.

And so on in the same logical fashion, as urinals are added. The one rare exception to all of this is The Bathroom With a Ridiculously Large Number of Urinals – as is found in the basement of the MacPherson Library. In a bathroom containing more than twenty urinals (what were they thinking when they designed the place – that 53 male English majors, having each drunk a gallon of coffee, would descend upon the Special Collections Division simultaneously?) if one were to choose the urinal farthest from the first gentleman, it would undoubtedly result in an odd look. In such a situation, a distance of three or four urinal-lengths should suffice.

And of course, if no one's in there, one could always start peeing at one end and see if one could make it all the way to the other end before running out of juice, screaming "Weeeeeeeeeeeeeeeeeeee!" as one went.

Leigh Philips is a positional latrinologist.

Antimatter:

Bringing underground film to the Paradise City

by Mark Samcoe

Have you seen Axl Rose? In Victoria?

On Sept. 27 you can get in the ring with Winston Northropp's short film *Have You Seen Axl Rose?* as well as *The Mixtape Chronicles*, and *69 Minutes of Fame*, for one of nine days of independent, experimental film.

That's right, mofos. Film. Brought to you by the Antimatter Festival of Underground Short Film & Video. Back in the Paradise City for its fifth display of avant-garde flicks, Antimatter screens over 180 films from over 16 countries at Open Space Arts Centre from Sept. 20 to 28.

"Every year we get more and more entries," says Festival Director Todd Eacrett. "The quality goes up. We want to show them. We want people to see them."

The house lights dim first for the opening night program, which pits Santo, Mexico's famed wrestler, movie star, comic book hero and escape artist against the Antimatter audience. It's a celebration of the cinema inspired by Lucha Libre (free wrestling), fueled by the live sounds of local wacko musician Friedegghead.

A glance at Antimatter's program schedule overwhelms. It might be safer to stay slumped in the back row of a cineplex, submitting to the myopia of American dictators, I mean directors.

There's no need to be frightened.

Think of the festival as two of your favourite relatives, Anti-censorship and Anti-Hollywood – the wild ones who collect string, take their bras off in grocery stores and sprinkle bud in their cake batter. They also aim to smash the media oligarchy.

Antimatter provides a forum for work outside the ordinary, the voice of the radical, the eschewer of the acceptable.

"We're bringing in this work from all over the world that's completely outside of the system," says Eacrett. "We've developed a really good reputation internationally with filmmakers. Victoria's a little bit out of the loop, so we try to bring it into the international scene, and encourage local artists."

Black comedy. Camp Canadiana. Grrrl power. Choice is in abundance.

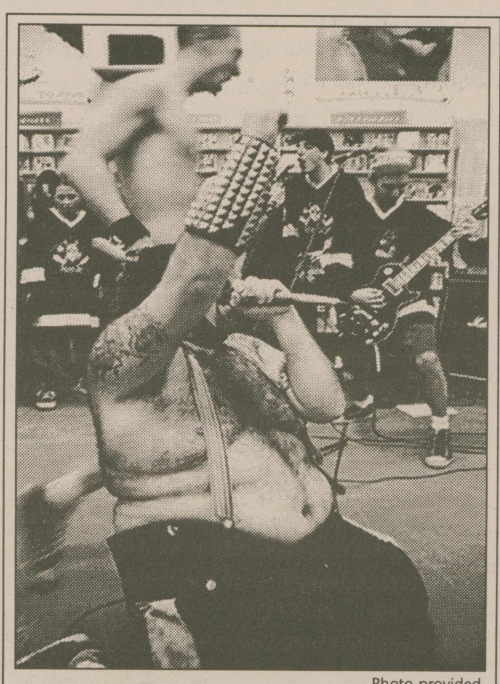


Photo provided

Antimatter film *69 Minutes of Fame* says, "Get in my belly."

"Skip" is a program of films about movement, from sports animation to German Kung Fu, the self-explanatory *Sex Machine*, and a 25-year retrospective of Guelph's Ed Video.

Antimatter prides itself on its international works. This year's selections include waste-themed films from Melbourne's Experimenta Media Arts and the horror flicks of Frisco's Other Cinema.

The Festival also includes work by musicians and filmmakers from or with ties to Victoria, like local animator Rick Raxlen's "The Brand New Triathalon." There's also a satellite of the festival, a 16mm loop installation at the Ministry of Casual Living, by local artist and UVic visual arts instructor Tamsan Clark.

Eacrett's seen all of them.

"They're like my children," he says.

Antimatter's a playground, where you can befriend films like *Larry in Relation to the Ground*, *Shut Up White Boy*, and *Camouflagehead*.

"Everything is fresh," Eacrett says.

Student admission is so cheap it's not even funny. Stop laughing. Stop it. Screenings cost three dollars, while the opening and closing night programs steal a mere six bucks from your savings.

And if you're still not convinced, the short life of these features should elicit some sympathetic curiosity.

"There isn't really any distribution for short film," says Eacrett. "It's the last chance to see them."

Phoenix Theatre preview

by Kerria Gray

This year UVic's Phoenix Theatre kicks off its season with two classic plays: Molière's *The Imaginary Invalid* and Bertolt Brecht's *The Resistible Rise of Arturo Ui*.

The Imaginary Invalid, directed by Roy Surette, opens Oct. 10. Melody Anderson will be designing and building intricate masks for the cast. Phoenix communications officer Marnie Crowe describes the play's costumes as "part period, part today, part '50s. Not your average period costumes."

The outfits, designed by UVic grad Erin Macklem, will be a strange juxtaposition of different times, made to merge by some common element throughout.

The Brecht piece, which opens in November, will continue the "classics" theme of the first half of the season. Translated from its original German by UVic professor Jen Wise, *Arturo Ui* will be directed by theatre department head Brian Richmond.

Arturo Ui will incorporate video footage, which the performers will interact with. The play is set in '30s Chicago, but the story is actually a reference to Hitler's rise to power in Nazi Germany.

The second half of the Phoenix season will focus more on "plays of today." T.J. Dawe, a former UVic theatre student will be putting on a one-man piece, *The Slip-Knot*.

Since his graduation, Dawe has done a lot of fringe work, and according to Crowe "can hold his own on any comedic stage." Dawe's talents in both writing and acting, as well as his ability to leave his crowds in stitches, should make this show well worth the ticket price.

Current students from the writing department will be given a chance to show their talents in February, when original pieces will be selected for the Festival of Independent New Drama. The plays will be chosen at the end of December and directed by a graduating MFA.

This should be an exciting opportunity to see new talent emerge, and, as Crowe suggests excitedly, "You never know who's going to come out of the woodwork."

All Phoenix Theatre productions are run completely by UVic Theatre students, both onstage and backstage. The exciting thing about the Phoenix, says Crowe, is that "the students here do a little bit of everything. There's no one here who doesn't want to be here."

And to make things even better, there are special student discounts, as well as a great deal for those who come out for the two rehearsals prior to opening night: the last two dress rehearsals will cost you only five dollars after five o'clock.

Hazaa!

Sublivion for everyone

by Robin Platts

Following the controversial Kumoniwannalaya event the UVic Students' Society is bringing a different type of mega-party to the Student Union Building (SUB) on Friday, Sept. 27. The event, known as Sublivion, utilizes several different SUB spaces

"Sublivion is a big 'welcome back' party for students," says UVSS Director of Services Michelle Kinney. "The idea is to transform the SUB into a five-stage event, where there's something for everyone. There'll be different djs and bands in different rooms, ranging from hip hop to djs to rock to funk. All of the music is a little bit different and alternative in one way or another, to try and give students something fun to come back to."

Among the performers slated to appear at Sublivion are Vancouver favourites the Smugglers, DJ Trinty, the Organ, Kia and Pacific Frontal System. There will also be outdoor entertainment, including jugglers and fire dancers

Kinney says that Sublivion differs from Kumoniwannalaya in terms of its aim.

"I would say the goal is different," Kinney says. "We want to have an event that everybody feels welcome at and is excited about – that there's something for everyone."

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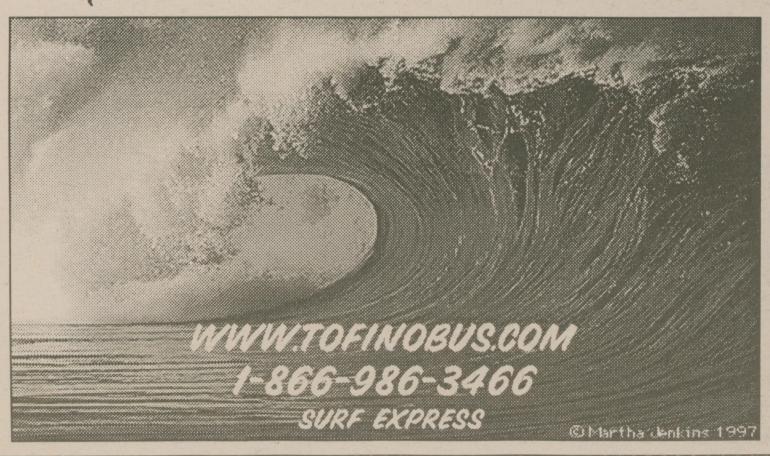

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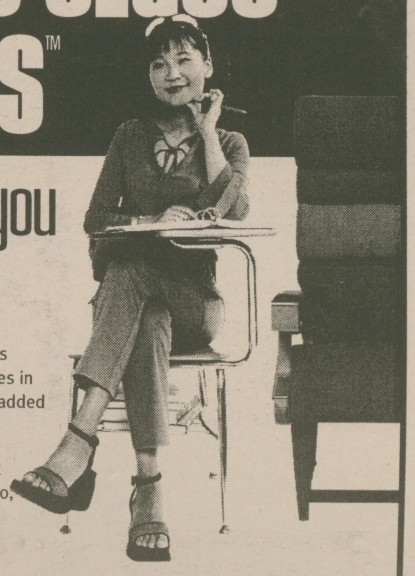

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Ivonne Hernandez:

Victoria's fiddler on the rise

by Cam Walter

photo by Cam Walter

Ivonne Hernandez takes a bow at UVic's Centennial Stadium

Let's talk about the fiddle.

For some, the mere thought of the instrument conjures up images of backcountry Ozark hicks performing their tunes on *Hee-Haw*. For others, the fiddle brings to mind the stereotypical jigs of the leprechauns in Sean Connery's magnum opus, *Darby O'Gill and the Little People*.

Word to the wise: the fiddle is much cooler than that – and Victoria native Ivonne Hernandez is out to prove it.

"It's really fun," says Hernandez. "It's a very social style [of music]."

And how. The young fiddler has competed and placed in numerous provincial and national competitions, performed with such artists as Natalie McMaster and Ashley MacIsaac, opened for the Crash Test Dummies and been named the Grand North American Fiddle Champion – all by the age of 19. Undeniably, these are outstanding achievements for such a short career. But even more outstanding is the music that has earned her this recognition.

Hailing from a diverse East Coast Canadian and Chilean background, Hernandez combines the traditional sounds of her ancestry masterfully and mixes them with elements of many other genres to create her own unique style.

"I wanted to put traditional [fiddle] music against rock, jazz and pop," Hernandez says. "If it works, it works . . . it's important for each musician to have their own unique sound."

On her new CD, *Playing With Fire*, Hernandez fully demonstrates her belief in this as she blends traditional Celtic and Chilean tunes with Texan, Bulgarian and Métis influences. The result is an intriguing amalgam of traditional Canadian and South American styles, an absorbingly new and distinctive sound.

"I do a little bit of everything," Hernandez says. "It can only grow."

Ivonne Hernandez is making sure of that. In addition to touring and recording, she promotes the style and tradition of fiddling by teaching in her downtime.

"It's part of our heritage," Hernandez says, "and I don't want it to be lost." To complement her teaching, she also advocates provincial funding for school music programs, believing that "music is so important in the development of kids when they're young . . . because it teaches them perseverance and creativity."

It is exactly this passion to create that makes Ivonne Hernandez stand out from the crowd and prove that fiddling is cool once again.

If the recent revivals of East Coast Celtic music and Deep South bluegrass music have taught us anything, it's that the fiddle is a truly essential part of North American heritage and identity. To cut a long story short, fiddling has a new messenger; her name is Ivonne Hernandez. She knows the fiddle is cool and she wants the world to know it too.

Pass me a bottle, Mr. Jones

by Mark Samcoe

Danko Jones is ill. The frontman for the eponymous Toronto-based trio has played his last three shows running a temperature of 101. When he calls me from London, Ontario, his voice is scratchy. He sounds like Henry Rollins's housecat.

In *the Martlet*'s back office, stuttering my salutations to him, I'm thinking about orange tabbies, cheetahs, Danko's new full length *Born a Lion* and the lion cage at the defunct Moose Jaw Wild Animal Park where the lion never prowled, never roared. It lay on the concrete ground, much like the hunk of meat sitting on the far side of the enclosure. What would it have taken for the lion to rise up, pounce upon and devour the meat? If the meat could talk. If it sounded like me. Yes, the lion would not allow that. It would be unforgiveable if the meat asked the lion about rock 'n' roll.

Danko is a lion, I am the meat. He is going to eat me. He is going to come through the telephone and eat me.

How does he do it? Not the intimidation, the touring. He's on tour until Christmas. He'll be playing with Andrew WK when he comes to Legends on Sept. 29. No man, no lion can party that hard without a touch of filth. Bottles of beer, rails of coke, groupie shags. Perhaps, but Danko's stoke is stripped-down. "I just remind myself that I get to play in front of people," he says. "We haven't played our best show yet."

What should Victorians expect when the man with the black hat leaps onstage?

"A rock show," he says. Simple, but hardly plain.

Danko Jones is loud, booming. His brand of cock rock is hairy as hell.

Europe loves him, especially Sweden, home to his Hive and Hellacopter contemporaries. He describes the land of IKEA in four words. "Good food, hot women."

"They get what we're doing immediately," he says, as if to suggest Canadians don't, and he's at least half-right. We're slow to catch on. No one seems to know what to do with him. His shows draw rave reviews, yet he still gets called the bane of Canadian indie rock, a chauvinist, a pig. Oddly enough, these comments serve only to lionize him. "[The criticism] makes me laugh my ass off," he says. "I'm glad people are talking about us."

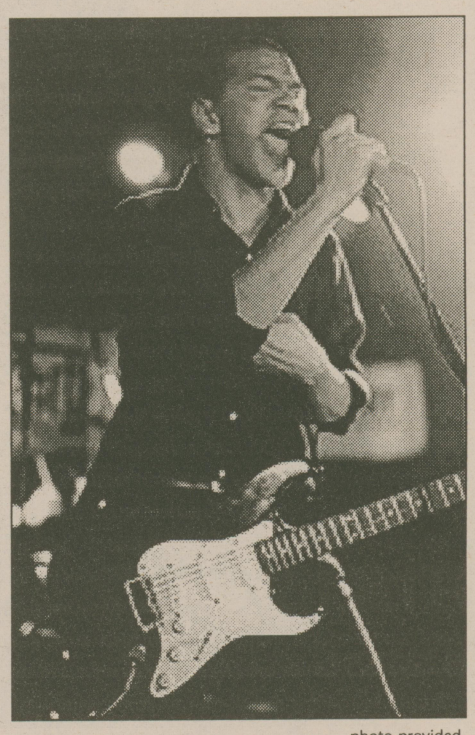


photo provided

This is Danko. Jones. Like, duh.

Sure, he's charged and aggressive. Check out that suggestive tongue flick he's got going on in the video for "Sound of Love."

But, aside from "Sound" and a few others, he plays the victim. But don't be mistaken. He will eat you.

"'Suicide Woman' is about me getting the big shaft from a woman I was going out with," Danko says. "If you don't really hear that, you're one step closer to being a complete, utter moron."

Sure, he's brash. Great rock acts have always caused a ruckus. Everyone loves being shaken all night long, so why can't we delight in Danko's sound of love? If he's not of AC/DC's stature and never will be, it's because he's on all fours.

He's a lion. Remember that.

"Rock n' Roll has such a bad reputation as far as people being irresponsible," Danko says. "And people revel in it. We don't give a shit about that. We show up on time."

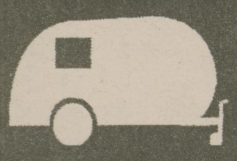
And though Danko may share the same garagey sound as say, the White Stripes, who receive unchallenged accolades, there's more bombast coming from Mr. Jones and Co.

"People are talking about this new rock revolution," he says. "It's funny, we've been passed off for six years and suddenly we're vibrant."

Danko doesn't mince words when it comes to talking about his band and the rest of the new rock. "By the end of the year we'll have the album out in five continents. We have complete creative control. We're in a better position than most bands." His reasoning is blunt. "It's a matter of working hard and proving yourself," he says.

"People's hands have been held with the Strokes and the Vines. If everyone else did what we do, they'd be crying to their mommies."

UTOPIA



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China lays its legacy on the Maltwood

by Norman Ed Baskerville

Do you have a t-shirt with Chinese characters on it? A plastic, faux-bamboo toothbrush holder? A shelf of Bruce Lee videos?

The great eras of Chinese culture have made their mark on civilizations around the globe. Pop culture, art and Kung-Fu are just a few of the facets of daily life that reflect the Chinese legacy.

UVic's Maltwood Art Museum and Gallery has brought another view of China to campus with *China and Beyond: A Legacy of Culture*. The exhibit features sculptures, ceramics, paintings and other objects, mostly from the 12th to 19th century.

Either Chinese in origin or inspired by Chinese culture, these diverse works of art were gathered from the Vancouver Museum, the Art Gallery of Greater Victoria, private collections in B.C. and from the Maltwood itself.

Visible from the entrance to the Maltwood is a three-foot-high bronze sculpture of the Daoist divinity, The Perfected Warrior, smiling sublimely. Seated in an ornately carved wooden chair, his round face expressing a gentle wisdom, it's not hard to believe that this figure was once believed to possess powers of healing and the ability to exorcise evil spirits.

China and Beyond is a unique exhibit for many reasons, not the least of which is the sheer range of styles, materials and uses of the objects on display.

An elaborate opera hat made of silk, silver and mirrors from the 1920s is displayed in one corner of the gallery. Intended to be worn by a young male actor, the hat is adorned with a large silver butterfly, symbolic of male-female attraction.

In another part of the gallery sits a piece from the 17th century, a Martaban Dragon Jar. Exported from China to Southeast Asia, these large earthenware jars contained a rice wine that was drunk by the tribes of Borneo during harvest, marriage, birthing and death rituals.

The dragon figure on the jar's side was associated with the goddess of the underworld, and symbolizes fertility, the creation of life and resurrection after death.

photo by Norman Ed Baskerville

Now entering the ring, direct from the Qing dynasty: The Perfected Warrior.

The cremated remains or collected bones of a deceased tribe member may also have been put to rest in such a jar – quite possibly the same jar they'd taken a drink from in life.

Representing ritual drinking of another kind is a 17th century lidded beer mug. Made to suit European custom, this sizable mug – which puts our modern pint to shame – combines materials of differing origins.

The mug itself is Japanese porcelain with blue decoration, while the silver lid, adorned with a figure cradling a jug of wine, was fashioned in the Netherlands.

The exhibit also features a selection of celadons – glazed stoneware, subtly decorated in various shades of green. These ceramics are examples of how trade inspired culture to cross borders. After these became a popular export to neighbouring Southeast Asia, Korean artisans adopted the fine art of creating Chinese celadons in their own kilns.

Curated by Dr. Kathlyn Liscomb, a UVic history in art professor, *China and Beyond* was partially funded by the Community University Research Alliance, giving both graduate and undergraduate students the opportunity to assist in the exhibit's research, preparation and creation.

Angela Andersen, one of a group of students who worked on the exhibition as part of a seminar last autumn, said, "It was a wonderful experience to be able to work directly with the works of art we were researching and writing about, from collections right here in British Columbia. The patterns are so much more intricate, the colours more vivid than can be captured in a photograph. That's also one of the advantages to seeing an exhibition like this in person."

China and Beyond can be seen at the Maltwood Gallery until December 24.

For those interested in learning more about this topic, Dr. Liscomb has organized a symposium in the University Centre Senate Chambers, from 1 to 4 p.m., Sept.22.

Reviews

Rock shit hot!

The Vines
Highly Evolved
Capitol

by Ash Senini

In a world where critics have dubbed bands such as The Strokes, "the saviours of rock & roll," what will The Vines be labelled?

If you haven't heard, seen or read about the Australian group, you will soon. This is an impressive debut and worthy of a listen.

The Vines' debut release *Highly Evolved* is getting much mainstream attention as of late. Be it from appearing on top 20 playlists and the MTV Video Awards, to the cover of *Rolling Stone*, the group is bound for superstardom.

But what about the music?

Any time a band is compared to The Beatles and Nirvana, the masses are interested immediately.

Singer Craig Nicholls gives it the old college try on the eponymous title track, as well as the anthem "Get Free", and while not having the same range as Cobain, Nicholls' efforts are nonetheless a tribute to his idol.

In "The Factory" you can't help but like the song's steady, relaxing rhythm. Upon first listen, you'll be asking yourself if this was the same band you were listening to earlier.

It feels like The Vines can't decide whether to become the next big garage sound, or another pop-rock clone. Perhaps this is a good thing; test the waters to find out what grows on people and what stays in the primordial ooze.

Perhaps the band will forge ahead of their contemporaries and occupy a niche all their own.

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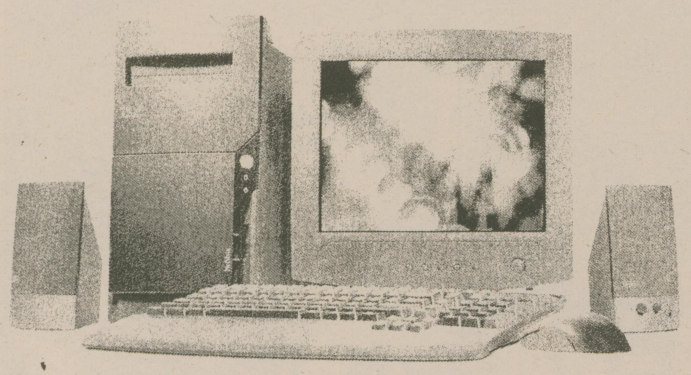

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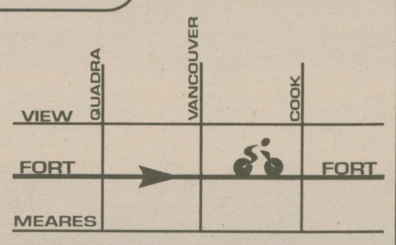

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MacLean claims stardom

by Ruth Knoop

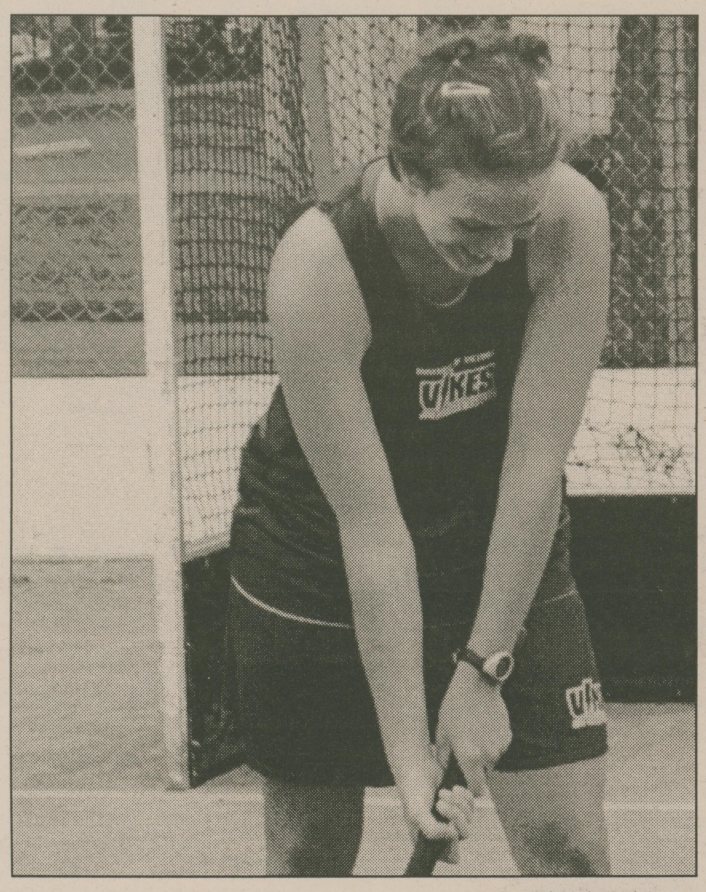

photo by Ruth Knoop

Vikes' forward Lauren MacLean, a former member of the national junior team, is poised for a successful interuniversity season.

For the past few years the name Andrea Rushton has been synonymous with UVic women's field hockey. Well, now it is time to introduce a new face to the crowd.

Fourth-year veteran Lauren MacLean truly is UVic's sweetheart. This humble, energetic and incredibly talented athlete is a rising field hockey star.

Born and raised in Richmond, MacLean started playing field hockey in grade four because she was "really bad" at baseball. Immediately she fell in love with the game.

"It was great because I could run around a lot," she says.

It was this level of fitness that earned her a position on the UVic team in her first year of post-secondary education. According to head coach Lynn Beecroft, MacLean's "fitness and speed" pushed her ahead of the other players, not to mention her determination.

"She worked her butt off in preparation for the trials," says Beecroft.

MacLean was the only rookie that year to make the Vikes. In fact, she was chosen over a returning player and even made the starting line-up.

MacLean remembers that time as both flattering and nerve-wracking.

"I was so nervous," she says. "I was so excited to be playing. It was a huge bout of confidence."

"It was hard for the senior players to lose their spots to her," says Beecroft, "but I couldn't not have her."

And MacLean just keeps getting better and better. Last year she was a member of the Canadian Junior Women's Field Hockey team, which participated in the Junior World Cup in Argentina this past May.

"I had never experienced anything like it," MacLean says. "They had huge crowds there. After the game they would come up and ask for your autograph or your headband."

Although the team did not finish as high up as they hoped (13th out of 15), MacLean still regards the whole experience as great.

"I played my best out there," she says. And despite playing forward throughout the tournament instead of her usual midfield position, she netted several key goals.

She is also quick to point out one of the many highlights of the tournament was the team's triumph over the rival American squad.

To top that all off, MacLean has been carded as one of the top 25 players in Canada.

Her short-term goal is to make the Pan-Am Games team, and long-term, she would love to make the Olympic team, but right now her attention is focussed on the upcoming CIS season.

"We have such a fun team this year," she says.

There are a lot of younger players, but MacLean is not worried.

"I want us to make it to Nationals and play in the finals."

Vikes ready to play

by Kristin McIntosh

As fans figured out last Saturday, after only five practices our women's rugby team is ready to play.

The team, which finished second in Canada West last season and fifth in the BC Premier Women's Division, handed UBC a 22-7 beating last weekend. And while the score was impressive, the pace of the game was equally exciting, said fifth-year player Alanna Scruton.

"Watching from the sidelines, [the game] was very fluid compared to normal first games," said Scruton. "It was really nice to see everyone click. It looked really good."

What the Vikes proved on Saturday, and what will continue to be key as the season progresses, is the importance of a strong defense.

"Our focus so far during practice has been defense," said third-year player Erin Lockwood. "It is going to be important if we want to win first place."

Head coach Jack Eastbury added that defense played a particularly important role versus UBC.

"There were times in the first half against UBC, the first 20 minutes of the game, they had us camped in our own half," said Eastbury. "They should've scored, at least I would say, three tries. The communication and the defense the girls put out was awesome. It was certainly the key for our team."

The 12 returning players will add to a team that was fairly young, or new to the game, last season.

"It's a huge advantage. A lot of [the returning players] weren't consistently on the field last year so the onus has been on them to step up. And they did," said Eastbury.

"Another thing that they understand is that they can't take it for granted that they are going to be starting all the time. The jersey number that they wore that day isn't a given. And that makes us stronger."

The girls will try and repeat this strength, with the same result, this weekend in Nanaimo.

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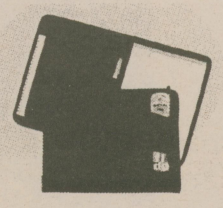

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Vikes kick off season at Centennial Stadium

This past weekend the Vikes men's and women's soccer programs brought the competition home. The women had a rocky start, while the men showed determination and took out rival UBC.

by Darin Shimell

Vikes Women
UVic 3 Regina 3
UVic 2 UBC 2

The Vikes women's soccer team had a couple of matches at Centennial Stadium last week; one against the University of Regina on Thursday evening and an afternoon match against UBC on Saturday.

The women's team remained undefeated over the two matches but weren't necessarily happy with the results.

The women were unable to hold on to a 3-0 lead against Regina and gave up a two-goal margin against UBC on the weekend.

However, there was a positive bent to the two draws.

Even though striker Liz Hansen hasn't been at 100 percent, having sustained in-game injuries in both matches, neither opposition could seem to score with her on the field.

Hansen notched goals in both matches and will be a key to the team's success the rest of the way.

Vikes Men
UVic 2 UBC 0

Saturday, in the second part of the doubleheader, the Men's squad opened their season against the visiting Thunderbirds.

While the women had some unlucky bounces that contributed to their two draws, the Vikes men's side took note.

In a tenacious display of defending – particularly against UBC's gargantuan sub in the second half; those of you at the field must have seen this forward and wondered whose shoulders he was on – the Vikes team rode a one-goal lead for 85 minutes until substitute Matt Wilson engineered a superb play for the insurance marker.

The team was guilty of one lapse in discipline with Sean Battistoni receiving a caution in the first half for pulling down an opponent.

But nevertheless, the Vikes looked solid against defending Canada West champions UBC.

photo by Iain McLetchie

Heather Stewart, a first-year forward from Nelson, beats a UBC defender to the ball Saturday afternoon at Centennial.

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Men's rugby. Olé!

by David Klein

For most, the first days of school mean lineups for books and getting accustomed to early morning classes. For others it means digging through closets to find cleats, striped socks and uniforms. That's right, it's the start of the year and that means rugby.

After a very successful 2001-2002 season the Vikes are set to kick off their third year in the British Columbia Rugby Union premier league.

Finishing last year with a 22-7 record (with especially good play near the end of the season), the Vikes hope to repeat their success this season and once again go toe-to-toe with rivals such as the Pacific Sport team.

Many of the key players in last year's success will be returning and the team is enjoying an uncharacteristic bout of health in a typically injury-plagued sport.

Team captain and hooker Mark Larsen will have lots of support from his two props Scott Eckardt and Alby Pasutto. They will form the nucleus of one of the best front rows in their league.

Head Coach Doug Tate describes his upcoming roster as "capable of playing a variety of styles. Not only are they a mobile team with good depth and fitness but they can surprise with their size and physical play."

The Vikes are, however, not without their shortcomings.

Tate hopes to work on the team's defensive skill, which, on occasion, failed them last year. By doing this, Tate hopes to decrease the amount of tries (points for the layman) scored against them.

Also, perhaps many players were too talented. Last year's team was hurt by many players leaving for more competitive leagues. Tate hopes to combat this by relying on the previously established depth within the team.

The Vikes opened their season on Saturday with a disappointing 26-12 loss in Burnaby. After a positive first 15 minutes, the team came up short later in the game. Unforced errors, unfavourable referee calls, missed goal kicks and unclaimed scoring opportunities all contributed to the Vikes loss this weekend.

Now the real question is: What can I do, as an average UVic student, to help the Vikes rugby squad? The answer is simple, go to games.

Although the Vikes do enjoy a solid fan base from the community, the crowd from the student body is inconsistent at best.

"We need more support from students. It's always good to see students at games. University sports need more support from university crowds," said Tate.

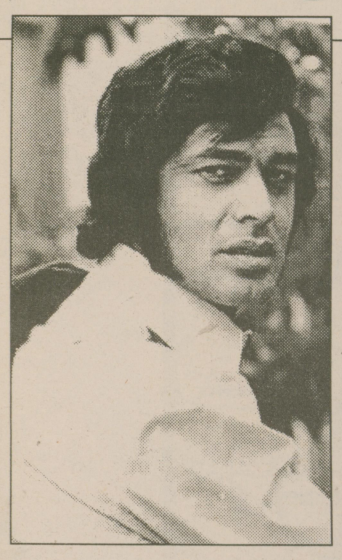
The Vikes are set for their home opener on Sept. 28 against UBC. There will be both an U21 game and a Vikes game.

"The guys are all excited to get going," said Tate. "They've had time to get ready and we've got some new players."

on the spot

Released by Robin Platts and Craig Battle

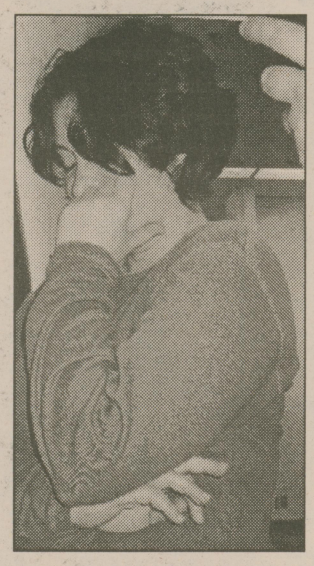
I *love* this song. Who does this song?



Hello. My name is Engelbert. I am the one for whom you have been looking.

Steve Craik
3rd year Music

Robin: (*singing*) Please release me. Let me go. (*pause*) Long name. Kind of German.
Steve: (*stopping passers by*) Hey. Who is this?
Engelbert: *I can't wait a moment more.*
Robin: None of you know? What are you studying here if not this?
Steve: I just came from classical history.
Robin: (*with vehemence*) Classical. *This* is classic.



Carly Graham
Music Library Supervisor

Carly: (*laughing*)
Robin: Hint. It's a classic.
Engelbert: *Tell me when will you be mine?*
Carly: (*laughing*)
Robin: The singer shares a name with a famous opera composer.
Engelbert: *Tell me quando, quando, quando.*
Carly: Engelbert Humperdink.
[*Cheering, high fives all around*]

Rich Tones
Resource Centre Coordinator

Rich: It's gotta be the Gypsy Kings.
Robin: Just wait.
Engelbert: *Oh, my lover, tell me when.*
Rich: It's Ringo, isn't it?
Robin: (*with contempt*) Ringo? Get serious.
Rich: Engelbert Humperdink?
[*chorus of gasps*]
Rich: Ba da bing! My mom saw him live, baby, *live*!

on campus

Radical Gala: An evening with Red Cedar. Food, beer, short videos and an open mike. Bring your instruments and poetry. Come out for an evening of fun and radical thoughts. Tues. Sept. 24, 7:00 p.m. - close. UVic Grad Lounge (Across from bus loop). Snacks provided.

Attention Cyclists! The UVic Bicycle Users Committee and the Greater Victoria Bike to Work Society are offering a free day-long course on commuter cycling traffic skills. The course runs on Sept. 22, 29 and Oct. 6, from 9:00 a.m. to 5:00 p.m. each day. To register, visit web.uvic.ca/uvbikes, or call 920-5775.

Wilderness Committee Club Movie Night and Slide Show - David Strong C103, 7:00 to 9:00 p.m. Subject: Walbran Valley and Wilderness Protection.

Catholic Students' Fall Weekend Retreat. Sept. 27 to 29. Grow in friendship and explore your spiritual life with other Catholic students at our fall retreat on Thetis Island. Cost is only $40 for the whole weekend. Registration limited to 42 students. Applications are available at the Interfaith Chaplain's office at Room 142, Campus Services Building (next to Bookstore).

off campus

The M.E. Victoria Association for Chronic Fatigue is holding their regular support meeting on the 3rd Tues. of every month from 1:00 to 3:00 p.m. in the Clinic Room, Capital Health Region Offices, 2nd floor-3995 Quadra St. /McKenzie Saanich Centre. Members and newcomers are urged to come and help establish a strong working support group to maintain our organization as an effective support unit for us all. Come and bring your friends. For additional info, contact us at 384-4783 or me_victoria@shaw.ca

THEATRE WITH A DIFFERENCE! The Puente Theatre invites all those with an interest in immigrant theatre and theatre of other cultures to attend a meeting to discuss possible projects. Saturday, Sept. 28, 5:00 p.m. at the Orange Hall, 1620 Fernwood Rd. For more info, contact 592-4367 or pts@victoria.tc.ca

Attention Visual Artists! Take part in a project with the Vancouver Island Head Injury Society and have your work published in a professional calender. Learn about acquired brain injury and help raise funds for the VIHIS. Interested in participants: contact Lindsey Beal at paulinds@shaw.ca or Chris Bundock at bundockc@uvic.ca ASAP.

accommodations

Students in Education, Biology, Geography and Environmental Studies – gain valuable job experience volunteering 2-3 hrs/wk. at the Swan Lake Christmas Hill Sanctuary. Current positions include nature interpretation, trail building and nature house reception. For more details call Joan at 479-0211 or email vjcowley@swanlake.bc.ca

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Call Caroline at 595-4725.

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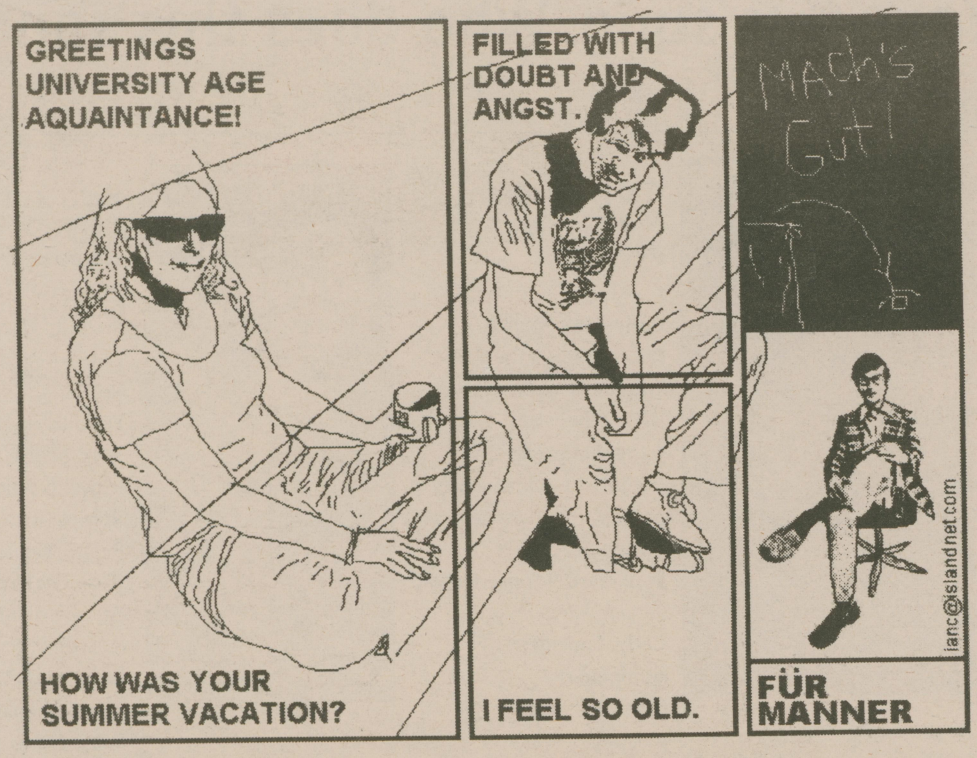

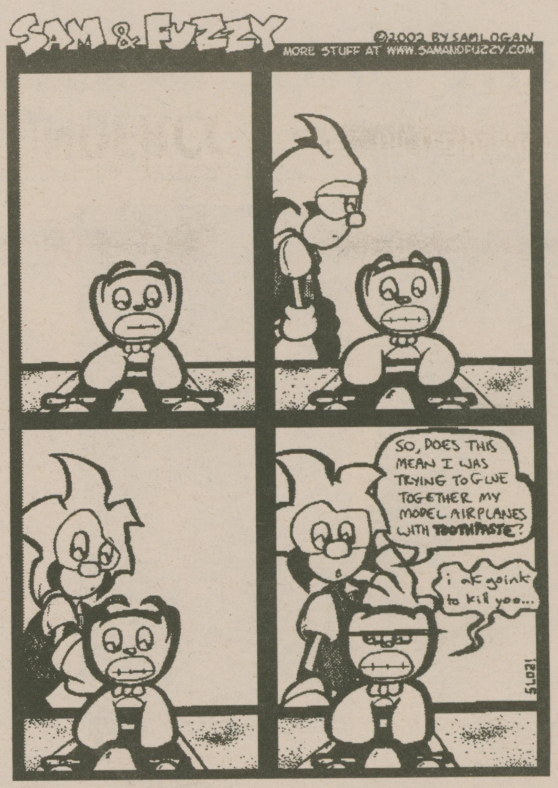
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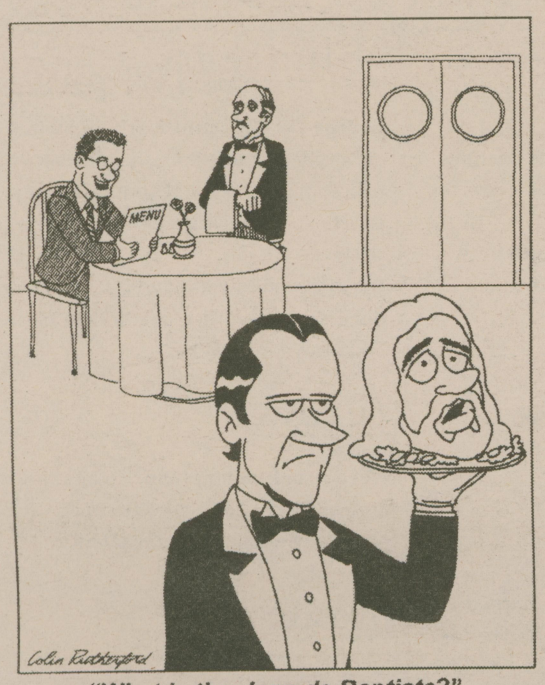
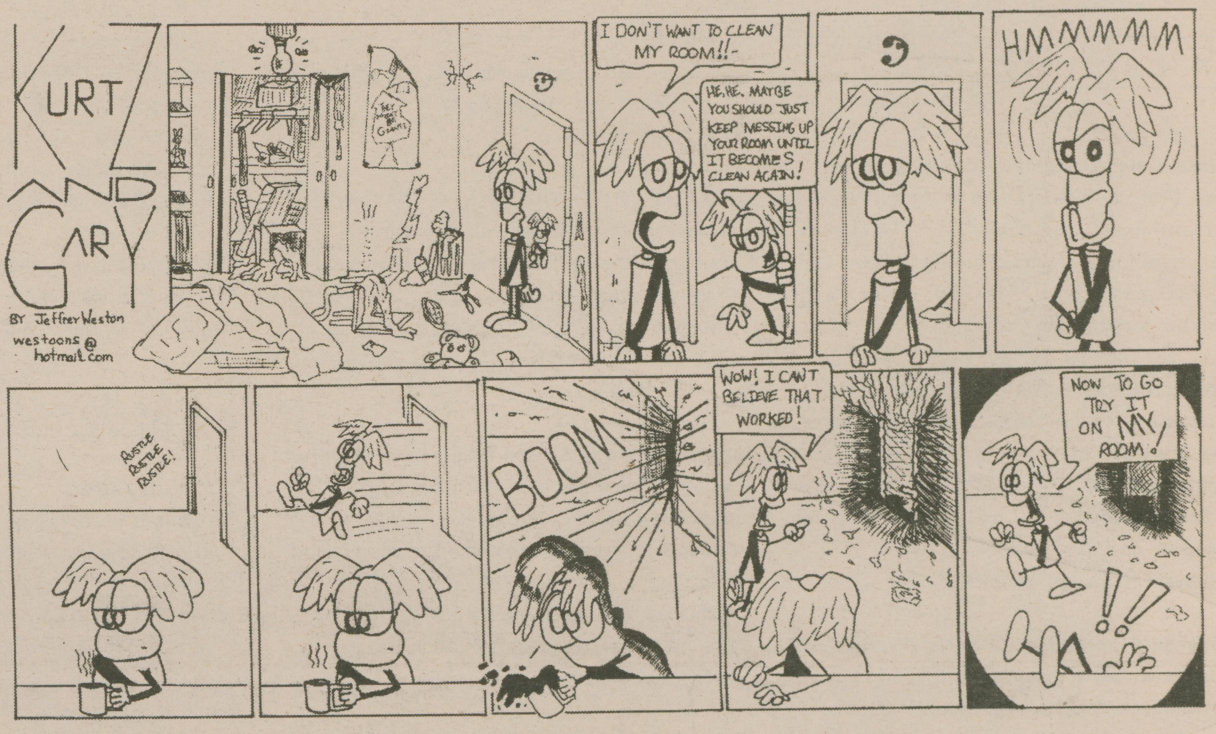


"What is the *Jean de Baptiste*?"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BY Jeffrey Weston
westoons@hotmail.com
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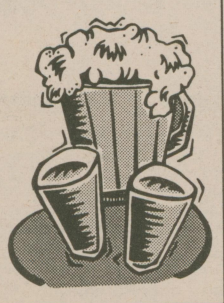

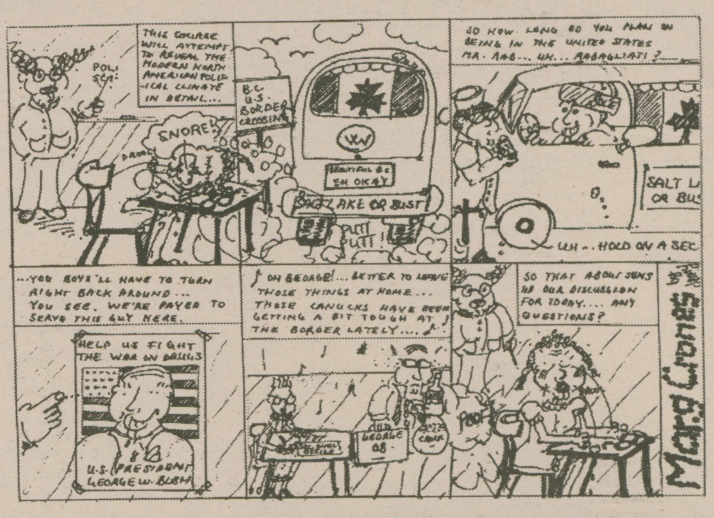
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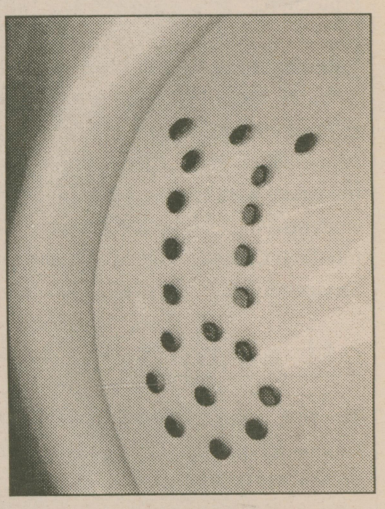

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